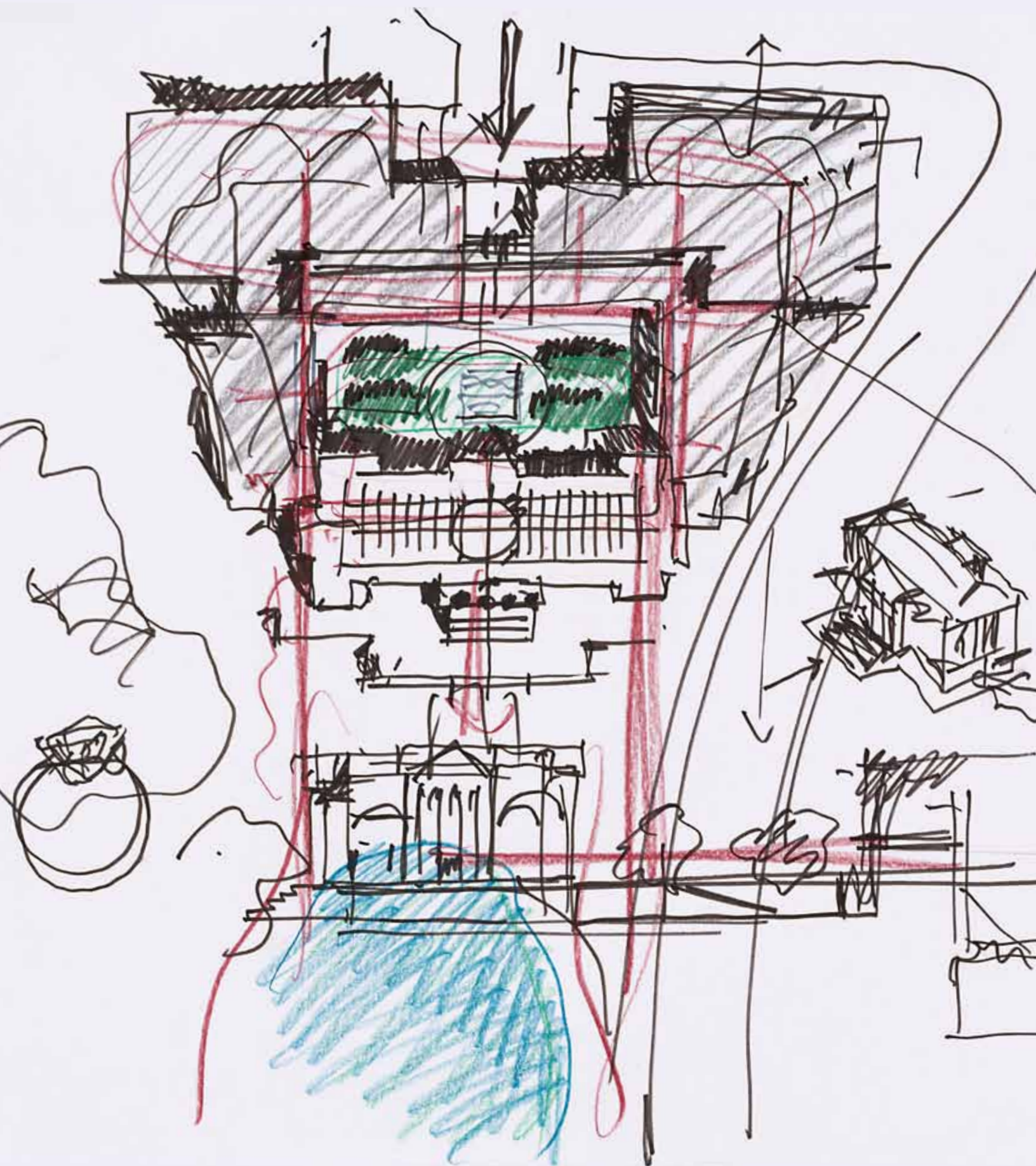


CLEVELAND ART



FROM THE INTERIM DIRECTOR

Dear Members,

First of all, I thank all of you, the museum's members, for your continued support during my time as interim director. This is a challenging time, to be sure, but also incredibly exciting. The professionalism and passion of the staff of the Cleveland Museum of Art were evident to me in my role as a board member. Now that I have been spending my days here, I can see even more clearly why this museum has maintained such an extraordinary level of excellence, year in and year out, through times of stability as well as transition. We're in good hands.

In that context I am also delighted to welcome Debbie Gribbon back to Cleveland. As many of you will recall, Debbie was the museum's interim director in 2009 and 2010, and shepherded the institution through that transition with grace and a steady hand. She will be overseeing curatorial activity, collections management, education, and performing arts during this interim period. All of us at the museum are grateful for her wisdom and experience.

Don't miss the last days of *Sicily: Art and Invention between Greece and Rome*, which closes on January 5. More than a few visitors have commented that this is the most beautiful exhibition design they have seen. The treasures contained in the show will be heading back to Sicily and other home museums, so be sure to take advantage of this rare opportunity.

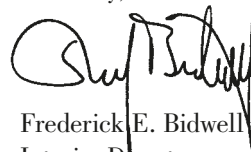
Our next exhibition, *Remaking Tradition: Modern Art of Japan from the Tokyo National Museum*, opens February 16; read the article on page 4 by Sinéad Vilbar, our new curator of Japanese and Korean art, fresh from the Metropolitan Museum of Art in New York. We welcome her as well as this fascinating exhibition that explores the ways in which Japanese artists have responded to influences from the West and modern life in general.

In the next article, Marcia Steele writes about fascinating conservation work that has revealed even more about the "lost" painting over which *La Vie* was painted. The research and a complete cleaning and revarnishing treatment were done on Picasso's masterwork before it traveled to Barcelona for an exhibition last fall; it's back in the galleries at the end of January.

This issue of our magazine celebrates the completion of a renovation and expansion project 15 years in the planning, with eight years of active construction and reinstallation. But today, the whole museum is open. In fact, there is nothing like the Cleveland Museum of Art anywhere in the world right now, with its combination of a peerless collection, a magnificent building, and a comprehensive design and installation vision that ties it all together. See pages 34 and 35 for a rundown of the three days of special opening festivities we have planned for the week after New Year's Day.

To provide a bit of an introduction, beginning on page 8 this issue offers a "walking tour" of the entire new museum, for which we visited the galleries with our curators and recorded their informal comments about favorite works. The article traces a magnificent path, starting from the oldest works in the collection on the lower level of the 1916 building and winding through every wing until it reaches the new glass box of the Asian galleries. This is a walk like no other in the world.

Sincerely,



Frederick E. Bidwell
Interim Director



YEAR IN REVIEW

Download the museum's financial statement, community engagement report, and philanthropy summary online at clevelandart.org/about.

CLEVELAND ART

COVER
Viñoly's Vision
A 2002 sketch by architect Rafael Viñoly shows the early vision for the new museum complex.

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Questions? Comments?

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ON VIEW

Sicily Through January 5, Smith Foundation Exhibition Hall.

Support for the exhibition provided by James E. and Elizabeth J. Ferrell.



Praxiteles: The Cleveland Apollo Through January 5, Julia and Larry Pollock Focus Gallery.

Support for the exhibition and publication provided by Malcolm E. Kenney.

Remaking Tradition: Modern Art of Japan from the Tokyo National Museum February 16 to May 11, Kelvin and Eleanor Smith Foundation Exhibition Hall. A new exhibition explores how Japanese artists responded to the societal changes attending Japan's modernization. Drawn exclusively from the holdings of the Tokyo National Museum, the exhibition includes works in a variety of media, from painting and sculpture to tapestry and ceramics.

Organized by the Cleveland Museum of Art and the Tokyo National Museum.



JAPAN FOUNDATION



Ai Weiwei: Circle of Animals/Zodiac Heads Through January 26, atrium. Chinese zodiac sculptures engage political and cultural history.

Organized by the Cleveland Museum of Art and AW Asia, *Ai Weiwei* has been made possible in part by the E. Rhodes and Leona B. Carpenter Foundation.

Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture Through February 9, Smith Foundation Gallery. In 2010 the museum greatly enhanced its collection of African art with the acquisition of select works from the Delenne collection, shown here for the first time.

Disembodied: Portrait Miniatures and Their Contemporary Relatives Through February 16, prints and drawings galleries. Works from 1576 to 2013 show our eternal longing to capture the spirit of human relationships.

Hank Willis Thomas Through March 9, photography gallery and December 14–March 8, Transformer Station, 1460 W. 29th St. Hank Willis Thomas uses photography, video, the web, and installations to examine how history and culture are framed, who is doing the framing, and how these factors affect our views of society.



Additional support from Char and Chuck Fowler, the Friends of Photography, the Friends of African and African-American Art, Cleveland Clinic, and University Circle United Methodist Church.

Luxuriance: Silks from Islamic Lands, 1250–1900 Through April 27, Arlene M. and Arthur S. Holden Gallery. Sumptuous silks from the museum's exemplary collection.

The Netherlandish Miniature, 1260–1550 Through summer 2014, gallery 115. Showcases the development and primacy of Netherlandish manuscript painting during the later Middle Ages with works from the permanent collection.

Our Stories: African-American Prints and Drawings January 26 to May 18, Julia and Larry Pollock Focus Gallery. Works on paper explore the social, political, and cultural concerns of African-American artists such as Romare Bearden, Jacob Lawrence, Martin Puryear, and Kara Walker from the 1930s until today.



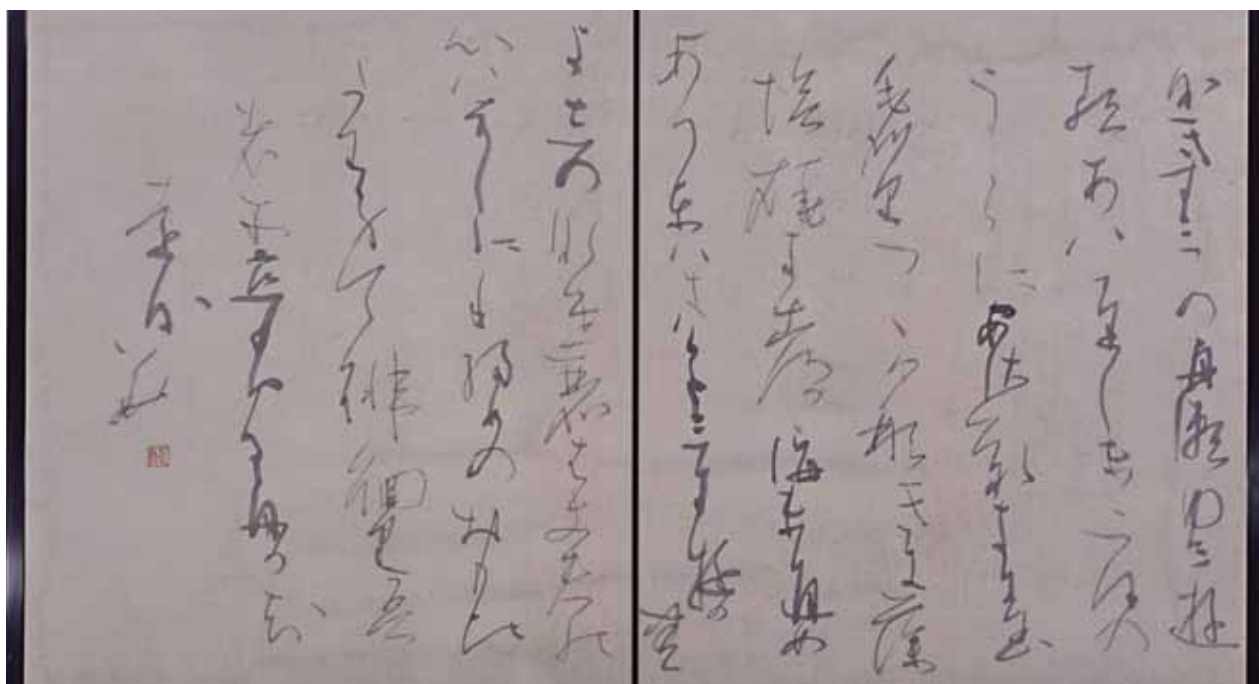
Ai Weiwei: Circle of Animals/Zodiac Heads 2010. Ai Weiwei (Chinese, b. 1957). Bronze series. Chengdu, China. Image courtesy of Ai Weiwei's studio and AW Asia.

Remaking Tradition

A new exhibition explores how Japanese artists responded to the societal changes attending Japan's modernization

**Poems from the
Man'yōshū Poetry
Anthology** 1959.

Miyama Ryūdō
(1903–1980). Two-
fold screen, ink on
paper; 68.8 x 121.1
cm. Tokyo National
Museum, B-3148



The next special exhibition at the museum explores the art of Japan's period of modernization from the late 19th century through the first half of the nation's long Shōwa period (1926–1989). Drawn exclusively from the holdings of the Tokyo National Museum, the exhibition includes works in a variety of media, from painting and sculpture to tapestry and ceramics. The publication accompanying the exhibition follows in particular the trajectory of traditional painting and calligraphy during a tumultuous era when many in Japan questioned the future role of centuries-old aesthetic assumptions and criteria for judging cultural achievements.

Japan's debut on the world stage after centuries of limited official contact with other nations took place at the Vienna World's Exposition in 1873. It was the establishment of a governmental office in 1872 to prepare for the nation's exhibitions in Vienna that gave rise to the institution known today as the Tokyo National Museum. In his introduction to the exhibition catalogue, Tokyo National Museum's present director, Zeniya Masami, notes that the institution remains the oldest and largest museum related to Japanese culture, and that its collections boast a number of especially significant works of modern Japanese art. The exhibition at Cleveland marks the first time that a collection of modern art of this size from the Tokyo National Museum has been introduced

outside of Japan. In fact, despite a veritable boom in modern Japanese art studies in the academic communities of the United States and Europe over the past 15 years, very few exhibitions have been devoted to the subject in the West.

The exhibition focuses on art that conveys how Japanese artists participated, through their works and their institutional affiliations, in the reorganization and revitalization of traditional Japanese culture at a time of dramatic change in governance and social mores. Crucial to this process, as observed by Tokyo National Museum curator Matsushima Masato in his catalogue essay, was a fundamental change in how foreign culture was incorporated into Japanese artistic culture. Matsushima asserts that prior to the Meiji period (1868–1912), it was up to the emperor or shogun to decide whether aspects of foreign culture introduced to Japan were worth interpreting for domestic use. In the Meiji period, in contrast, Japan became far more concerned with how its culture was viewed by other cultures. Did its “modernity” measure up in the eyes of cultural arbiters beyond its borders?

Five works of art in the show are designated as Important Cultural Properties by the Japanese government. One of these is the 1921 *Portrait of Reiko* by Kishida Ryūsei (1891–1929), an artist who deeply embraced Western philosophy and aesthetics. Kishida's reception

EXHIBITION
Remaking
Tradition:
Modern Art of
Japan from the
Tokyo National
Museum

February 16–
May 11, Smith
Foundation Hall

of Western painting was indirect. Although he longed to travel to Europe, he never had the opportunity. His primary exposure to Western art came through reproductions in the literary journal of the White Birch Society (Shirakaba-ha), a group of writers and artists who sought to promote Western humanism and individualism in Japanese intellectual circles. A touching image of his daughter, the painting is one of a series depicting her that demonstrate Kishida's interest in the realism of Northern European Renaissance artists.

Another of the Important Cultural Properties is *Footed Bowl with Applied Crabs and Brown Glaze*, a ceramic bowl created by Miyagawa Kōzan (1842–1916) in 1881. Miyagawa trained in ceramics with his father in Okayama in western Japan, and as is evident from the basic structure of this bowl, he initially made tea wares based on 17th-century prototypes. He later moved east to Yokohama, where he took advantage of the opportunities afforded by the burgeoning export market. *Footed Bowl* was made a few years after Kōzan won international praise for his work at the 1876 Philadelphia World's Fair.

Sculpture also occupies pride of place in the exhibition. One memorable sculpture contributes further to the narrative of how those “caught in transition” managed to



Portrait of Reiko 1921. Kishida Ryusei (Japanese, 1891–1929). Oil on canvas; 48.3 x 55.9 cm. Tokyo National Museum, A-10568

adapt their traditional skills to the new reality unfolding around them. This is the 1914 *Priest of Brahmanism* by Satō Chōzan (1888–1963), who was raised in a family of temple carvers in Fukushima. Satō traveled to Tokyo, where he trained with some of his day's greatest names in sculpture, and was ultimately appointed artist to the Imperial Household. The sculpture is a remarkable product of Satō's fascination with traditional Japanese Buddhist sculpture, which often tackled originally Indian subjects viewed through a Chinese lens, combined with his early exposure to Western sculptural methods.

Until now, exhibitions of modern Japanese art in the United States have tended to focus on painting. This exhibition is noteworthy for its inclusion of four large-scale works of calligraphy, as well as a catalogue essay contextualizing modern Japanese calligraphy in the overall history of this Japanese art form by Shimatani Hiroyuki, deputy director of the Tokyo National Museum. With the exception of one piece from the Taishō period (1912–26), the calligraphic works postdate by a few decades many of the paintings, sculptures, and decorative arts in the exhibition. Yet one of them, a two-fold screen brushed by Miyama Ryūdō (1903–1980) in 1959, contains an excerpt from a long-form love poem recorded in the first Japanese imperial poetry anthology, the *Man'yōshū* (*Collection of Ten Thousand Leaves*). While the *Man'yōshū* was compiled in the second half of the eighth century, it clearly resonated with Miyama, an artist of the second half of the twentieth. Even in his modern world, he was entranced by one ancient poem's image of women lighting fires near the seashore in the evening calm to burn seaweed for salt. 海苔 焼く

Priest of Brahmanism

1914. Satō Chōzan (1888–1963). Wood with polychromy; H. 63.9 cm (with base). Tokyo National Museum, C-1501



A Life Before *La Vie*

A recent cleaning of Picasso's masterpiece provided a unique opportunity for further research

In 1945 the Cleveland Museum of Art acquired Picasso's Blue Period masterpiece *La Vie*. Initial radiographs produced by X-rays in 1978 revealed an earlier work hidden beneath the surface painting. At the time, art historian Marilyn McCully deciphered the painting below as *Last Moments*, an early large work by Picasso long thought to be lost. When the radiograph is turned 90 degrees counterclockwise, certain elements of the earlier painting become clear and can be compared to Picasso's preparatory drawings for *Last Moments*. Prior knowledge of the hidden painting came only through written descriptions from that time and a series of related drawings. The subject of these drawings and the painting underneath is a woman on her deathbed with a figure, presumably a priest, standing near the foot of the bed. The source of illumination in the darkened room is a lamp set on the bedside table. The drawer of the table is open and several objects, including a glass, sit on top. In some of the drawings, the specter of death hovers over the woman's head. On the far wall, alternatively a cross or a painting is seen in the drawings.

The radiograph of *La Vie* shows some of the elements of *Last Moments*, which are more legible due to the more dense pigments used in the colors of the earlier painting. For example, the bright yellow-orange of the lampshade on the bedside table contains a relatively dense pigment that absorbs X-rays and thus appears white in the radiograph. A cross-sectional view of this area identifies red lead as the pigment. Other areas that relate to *Last Moments* in the radiograph confirm the presence of the table with opened drawer and the white cuff and collar of the standing priest. Some of the changes made to *La Vie* are also more visible. These include the head of the standing artist figure at left—originally a self-portrait of Picasso before he changed it to depict fellow artist Carles Casagemas—and the top of the easel holding the painting between the figures. The positions of the heads of the two other standing figures also show signs of alteration.

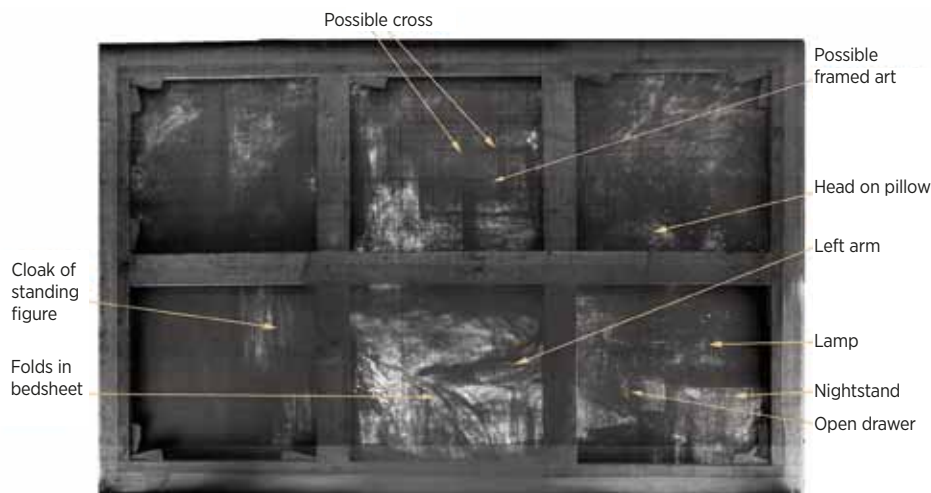
In the 1990s, traditional infrared reflectography was used to compare areas of the painting with the X-radiograph, revealing parts of *La Vie* that were changed

MORE

For a complete discussion of *La Vie*, including the underlying painting, see William H. Robinson's *Picasso and the Mysteries of Life: La Vie*, published on the occasion of the exhibition of the same name (December 12, 2012–April 21, 2013).



Behind the Scenes *La Vie* in the conservation lab



Beneath the Surface Compositional elements in Picasso's sketches for *Last Moments* appear in the transmitted infrared image of *La Vie* turned 90 degrees counterclockwise (with conservator's notes).

or painted out—most notably, the elements below the crouched figure at the bottom that partially obscure the flying birdman and reclining woman underneath. Picasso's self-portrait under the depiction of Casagemas also is clearer with this imaging technique. Changes in these areas were always visible even in raking light.

The summer 2013 loan of the painting to an exhibition in Barcelona offered a unique opportunity to learn more. Conservators cleaned the painting and captured a transmitted infrared image to gain more insight into the painting's underlying layers and possibly see more of the composition of *Last Moments*. This type of image is obtained by placing an artwork between a light source and an infrared camera/imager. With this method, the light transmits through the artwork and the infrared-sensitive

camera captures an image of the materials that differentially absorb and transmit the energy close to the infrared part of the light spectrum. In this case, the light source needed to penetrate the surface painting of *La Vie*, the underlying painting of *Last Moments*, the original canvas support, and the lining fabric adhered to the back. Very little was visible during the capture process, but when the image was opened and manipulated in Photoshop, more information about *Last Moments* became apparent. For the first time, certain elements found in the sketches for *Last Moments* could be deciphered: the figure lying on the bed and her outstretched arm and hand, her head resting on the pillow and the bedsheets falling over the side of the bed, the folds of the garment of the standing figure at left, a cross and rectangular shape on the background wall, as well as a trace of the figure of death above the dying woman, and perhaps the back of a chair on the far side of the bed. An arched shape appears at the upper left, along with several previously known compositional elements, namely the bedside table with open drawer and lamp, glass, and box sitting atop. (A small portion of the painting that Picasso scratched out constituted the brightest area, as the greatest amount of light was transmitted through the scratches. It is in the stomach of the standing woman at left.)

Transmitted infrared imaging of *La Vie* has produced more detailed information about the underlying painting, adding to the technical study of this enigmatic work. Technical and art historical studies offer insights into the early working methods of Picasso, who used preparatory drawings and frequently changed his composition—in some cases leaving the underlying work tantalizingly visible to the viewer. 🏠

La Vie during Cleaning Note the area on the left side of the image where the discolored varnish has been removed.

Special thanks to Dean Yoder, conservator of paintings, and Joan Neubecker, conservation technician for photos and photography, for their assistance in obtaining and manipulating the infrared transmitted image.



TECHNICAL NOTES

The image was captured with an Osiris infrared camera with a Linos lens set at f-stop 5.6. The camera's sensitivity is 900 to 1700 nm. Four halogen lights were used from the reverse: two Interfit lights (1000 W, set low with an internal rheostat), and two Lowell Tota lights (800 W, also reduced in intensity by positioning). This same camera was used for the infrared reflected-light

image. The X-radiograph was taken with a Picker Hot Shot unit set at 3 mA, 30 kV for 60-second shots. The films were digitally photographed and the overall mosaic was done in Photoshop. Spill illumination was minimized by enshrouding the edges of the painting with black cloth and thick backing-board material. The use of this method for imaging paintings under paintings was first

published by Dan A. Kushel ("Applications of Transmitted Infrared Radiation to the Examination of Artifacts," *Studies in Conservation* 30, no. 1 [February 1985]: 1-10). In this article, Kushel explains how and why this technique enables infrared radiation to penetrate canvas and ground layers easily, often allowing an underlying painting to be seen when X-rays do not reveal one.



1916 BUILDING, LEVEL ONE



A Walking Tour

The entire new museum, wing by wing, with curators calling out a few favorite works in the collection

Start in the atrium, facing the 1916 building. Straight ahead through the glass doors on level one are the prints and drawings galleries just inside the doors and, farther on, the collections of ancient, African, Byzantine, medieval, and Renaissance art. (From here one can walk up the stairs or take the elevator to get to level two, with the Armor Court and Rotunda, European art from about 1600 to the early 1800s, and American art from its inception into the early 20th century.)

To the left from your place in the atrium is the east wing, with modern and contemporary art and works from Europe and America since the 19th century, including photography, on level two. Below those galleries are the two special exhibition spaces on the lower level. To your right is the west wing, with the galleries of Indian and southeast Asian and Chinese art on the second level and the museum store and Provenance Café and Restaurant below on the atrium level.

Behind you on level two are the north galleries, with the Japanese and Korean collections, textiles, and the art of the Americas. At ground level just to the east of the passage from the north lobby and the atrium is Gallery One, the multi-award-winning innovative learning center that combines real works of art with age-targeted interactive features designed to help visitors of all ages connect with the collection.

This walking tour visits galleries throughout the collection, with curators chatting along the way. Sometimes they call out acknowledged superstars. Just as often, they point to works of art less famous, but that for them represent the unique character and astounding object-by-object quality of the Cleveland collection: Think of these as starting points for exploration.

Ancient Greek and Roman Art Our collection of Greek, Etruscan, and Roman antiquities is known for its very high quality, and also for a number of extremely rare, important small objects. The Apollo statue and the Marcus Aurelius statue of course are large and two of the very finest in the world, but visitors should take the time to seek out some of the works in our collection that are smaller in scale, very important, extremely rare, and also very fine. I think you'll see as you walk through these galleries that the organization is generally chronological and geographical, but the strongest organizing principle for the installations is visual: to display these works so their aesthetic power just grabs you.
—Michael Bennett, Curator of Greek and Roman Art

1916 BUILDING, LEVEL ONE

These galleries begin with art from the area that gave rise to the oldest cities on earth—the region stretching from present-day Iraq north to the Black Sea—and follow the growth of civilization and the evolution of art through ancient Egypt, Greece, Rome, then into the early Christian and medieval world and Africa. Cleveland's collections of ancient art are not nearly the largest. The British Museum in London, the Musée du Louvre in Paris, the Metropolitan Museum of Art in New York, and the Museum of Fine Arts, Boston, built enormous collections of antiquities thanks in part to avid collectors who donated vast quantities of artifacts. Cleveland's holdings, in contrast, were built one object at a time, acquired by astute curators and discerning directors. Cleveland's collection presents a selection of masterworks rather than an exhaustive survey of the ancient world.

In general, the galleries are organized chronologically, with objects installed and lit for maximum visual appeal. Entering the galleries by turning left after coming in from the atrium, visitors first encounter art from Asia Minor and the Fertile Crescent, including small, portable objects that exemplify the art of early cultures, such as the 3000 BC *Stargazer*, perhaps from Anatolia.

From here the progression moves from Greece to Rome by way of Etruscan and South Italian Greek art that predated the Roman dominance on the Italian peninsula and Sicily. Early Christian and Byzantine art follows, and a circuit of the galleries around the perimeter culminates in a dramatic room devoted to the 11th-century Guelph Treasure and related works of medieval Europe. At the center is the Egyptian collection that inspired the great 1992 exhibition *Egypt's Dazzling Sun: Amenhotep III and His World*. The museum's collection

THANKS

Director of interpretation Jennifer Foley recorded curator interviews in the galleries, and a small army of volunteers transcribed those interviews for this project: Katherine Kisicki, Patrick Lucas, Laurel Mazorow, Morgan Psenicka, and Alan Zelina.





Female Worshiper
c. 1600–1500 BC.
Crete, Minoan.
Bronze; h. 14 cm.
Purchase from the
J. H. Wade Fund
2002.89



**Kriophoros
(Ram-Bearer)**
c. 650–600 BC.
Greece, Crete.
Terracotta and
polychrome;
h. 17.5 cm. John L.
Severance Fund
1998.172

**Statuette of a
Horse** 750–700 BC.
Greece, Corinth.
Bronze; h. 11.5 cm.
John L. Severance
Fund 1998.173



Minoan Girl (Gallery 102) This small Minoan bronze sculpture from the island of Crete is the only surviving Minoan sculpture of a pre-adolescent girl. It's unique in the world. She is the only sculptural parallel to a set of fresco paintings from the island of Thera (Santorini) that depict a kind of coming-of-age ceremony. So if you go to Santorini and see those frescoes, you will then want to come to the Cleveland Museum of Art to see the world's only sculptural parallel. It's dated c. 1600 to 1500 BC, before the famous volcanic eruption that blew out the entire center of the island. So this work also stands as a kind of document of a way of life that existed prior to that cataclysmic natural event. —Michael Bennett

This terracotta statuette (Gallery 102) is dated to the second half of the seventh century BC. He's a warrior, but not wearing the kind of military panoply you'd recognize from sword and sandal movies (which we call hoplite armor). Instead he's got a strange breastplate and a curious helmet, and he's carrying a ram over his shoulders. He's presenting the animal for sacrifice to a god. Because of his armor we know he predates the kind of revolution in military tactics that occurred in the second half of the seventh century BC when warriors would line up with their spears and their round shields. Instead, he's a Homeric hero. They fought one-on-one duels on the battlefield—heroes like Achilles, Agamemnon, Nestor, and so on. It dates to around the time the *Iliad* and the *Odyssey* were reaching their canonical forms—this had been an oral tradition for centuries. This statuette is a very rare visual reference to this tradition. —Michael Bennett

of African art, most of it much more recent, is for the first time installed adjacent to the collections of Egyptian art, unifying these works produced on the African continent.

Displaying 1,700 largely three-dimensional objects required fabricating well over one thousand mounts, each designed to hold works of art in a way that is both extremely secure and unobtrusive enough to show off each work's great qualities. The gallery and lighting designers and curators made sure each room would bring out the best in the works on view there—sometimes incorporating arched doorways and other elements to evoke a particular setting, other times creating more neutral spaces.

A central lobby divides this level where the scope of the contents of the adjoining galleries is suggested by two striking masterworks installed at the base of the stairs from the rotunda above: the bronze sculpture *Apollo the Python-Slayer*, attributed to the Athenian master sculptor Praxiteles and probably made about 350 BC, and the large painted wood *Crucifix with Scenes of the Passion*, made in Pisa in the early 13th century. Both are visible through glass doors from the atrium.

A **Bronze Horse** (Gallery 102) dated to the second half of the eighth century BC is one of the largest and finest examples from a Corinthian workshop—in amazing condition, and gorgeously proportioned. It was designed to be seen in profile. Compare it to the painted horse from roughly the same period that's on the vase beside it. It's a kind of icon of the horse. Artists of the Geometric period tended to take formal elements and distill them to their essence. What is it about a horse without which you wouldn't have a horse? That's what the artist is answering here. One answer is the arching neck and the floppy ears and the trumpet-shaped muzzle. Large front shoulders and rear haunches with a pinched body between. The tail drapes all the way to the ground and I think the artist has taken some liberties with that. But still, there's no question if you were way across the room and someone shone a bright light on this, you would say "That's a horse." If we leap ahead in history and think of the Greek philosopher Plato and his theory of forms, he will tell us that behind every horse there is the ideal horse. So in a way this anticipates the Platonic ideals by several hundred years. —Michael Bennett

Statue of Minemheb (Gallery 107) Minemheb, an army scribe in the service of Amenhotep III (who reigned 1391–1353 BC), kneels with upright posture. He holds between his knees an altar, atop which perches the god Thoth represented as a squatting hamadryas baboon. Minemheb supervised the construction of "the mansion of the sed-festival," one of several monuments erected in connection with the king's jubilee (sed-festival), celebrated on the 30th year of his rule and every three years thereafter. These structures included a grand festival hall, a royal palace, and other royal buildings. Inscriptions in hieroglyphs run around the base, up the back pillar, and are present on the front of the altar. Those on the back pillar identify the man by name and rank: "The army scribe of the lord of the Two Lands, chief of works in the mansion of the sed-festival Minemheb, vindicated. . . ." This statue is the only surviving image of Minemheb and preserves the only known reference to "the mansion of the sed-festival" in honor of Amenhotep III. —Michael Bennett



Crossing that lobby from the Guelph Treasure into the western half of level one, visitors first encounter galleries of high and international Gothic art, including manuscripts, the unique early 14th-century French *Table Fountain*, and *Three Mourners* from the tomb of the Burgundian duke Philip the Bold. The next gallery displays Italian Gothic art including the remarkable altarpiece *Virgin and Child with Saints*, made in Siena around 1300. French and English stained glass follow in the next room, leading into Spanish Gothic art.

The southwest corner features late Gothic art from German and Austria, with highlights including a pair of sculptures by Tilman Riemenschneider representing Saints Stephen and Lawrence. The next room features Netherlandish art. French textiles and manuscripts occupy the gallery in the northwest corner, with the famed floor-to-ceiling Chaumont Tapestries.

Continuing clockwise around the perimeter, 16th-century German paintings are followed by rotating installations of Islamic art including stunning textiles and the famed *Wade Cup*. In the center are three large galleries of Italian art of the 14th, 15th, and 16th centuries, with key works including the large Filippino Lippi tondo *The Holy Family with Saint John the Baptist and Saint Margaret*, the small Valerio Belli pendant *Mars, Minerva, Venus, and Cupid*, and the panoramic *Race of the Palio in the Streets of Florence* by Giovanni Toscani, depicting a horse race traditionally held on the feast of John the Baptist.

From the central lobby, symmetrical monumental marble stairs ascend to the second level, emerging at the western edge of the Rotunda.



The museum's **Miharab** (Gallery 116), or Islamic prayer niche, is a major work in Islamic art, made in Iran in the style of the early 1500s. It's made in a technique that I call "ceramic mosaic," a technique at which the Iranians excelled. The design is based on tiles, square tiles that are laid in a solid color. The designs are applied to those tiles, which then have to be cut by experts exactly along those lines, so that they are the straight lines of some of the inscription or the curved lines of some of the leaves. This is done for every single color. So when you go into the gallery and view it up close, look at the lines, the curved lines in particular; that one curved line might be made of two or three different pieces from a single tile, from a white tile for the calligraphy. Part of the beauty of Islamic art is that the more you look, the more you see, and it certainly applies to this prayer niche. —Louise W. Mackie, Curator of Textiles and Islamic Art



Islamic Luster Ware (Gallery 116) One of the features of Islamic art is the transfer of base materials into objects of luxury. We can see examples of that throughout the Islamic lands and in different mediums. Let's look at luster ware, pottery that shines like gold. Luster ware was invented, we believe, in Iraq by the early Muslims. These skilled potters, who knew the secrets of creating earthenware with a lustrous golden surface, moved throughout the region. We have a series of luster objects in the collection that begin with an early bowl, decorated with a figure holding a flag, made in Iraq in the 900s. This bowl is a slightly softer rendition of luster ware, but it is certainly golden. Two luster bowls that each feature a bold animal—an ibex and an antelope—were made in Egypt in the 1000s during the Fatimid period. As that wealthy dynasty became slightly less prosperous, the potters took their secrets to Kashan in Iran, where they achieved the greatest examples of all luster ware. The process of creating luster requires two firings: the first firing is to set the slip, which gives the piece its white ground, and the second is a reduction firing in which oxides are applied and then fired at a lower temperature. Once the piece comes out of the kiln and is cooled, it's gently rubbed. If the firing has been successful, the surface glistens like gold. Luster ware is one of the great contributions to world ceramics, and these are the earliest examples. —Louise Mackie





Mask early 1900s.
Democratic Republic
of the Congo, Yaka.
Wood, cloth, fibers,
pigment; h. 47 cm.
Gift of Katherine C.
White 1969.8

Crown 1900s.
Nigeria, Yoruba.
Cloth, glass beads,
basketry, cardboard,
wood, feather quills;
h. 105.9 cm. Andrew
R. and Martha Hold-
en Jennings Fund
1995.22



Yaka Mask (Gallery 108) This mask comes from the Yaka people of what is today the Democratic Republic of the Congo, specifically the southwestern part of the country. Combining carved and constructed elements, it exemplifies the high degree of artistic license Yaka carvers enjoyed. Probably originating from the northern part of Yakaland, it is part of a series of eight masks that appears at the end of the adolescent boys' circumcision and puberty ritual called *n-khanda*. On this occasion dances are organized to mark the boys' new status and celebrate their reintegration into the village. Embodying the ancestors who founded the ritual, masks are worn by the master of the initiation or by the newly initiated themselves. As a rule, at the end of the ceremonies, the initiation camp and the masks are burned or sold. —Constantine Petridis, Curator of African Art



Yoruba Crown (Gallery 108) Locally called *ade*, this headdress comes from the Yoruba culture. Of all the king's regalia, the beaded cone-shaped crown with a fringe of colored glass beads is considered the most important. The form and materials of the crown attest to his divine nature. The crown also emphasizes the king's *ori inu* (inner head) as the locus of an awesome life force, *ase*; as such, it can replace the king himself during his absence.

The birds surmounting the most prestigious crowns represent the royal bird Okin. While the abstract designs are purely ornamental, the faces depicted on the Cleveland crown could represent several figures: Oduduwa, the mythical founder and first king of the Yoruba; the actual visage of the king who wears the crown; or Obalufon, the god or *orisa* who according to Yoruba beliefs invented beads. Each of the deities is associated with a particular color. The beads underline the idea that the king is a member of all the cults honoring the different gods and link him with specific deities. In fact, the crown itself is viewed as an *orisa*.

Such headdresses are worn on ceremonial and religious occasions, with the veil of beaded strings masking the identity of the wearer while protecting his subjects from the supernatural powers that radiate from his face. —Constantine Petridis

A Pair of Figures (Gallery 108) made by an artist of the Baule people are a wonderful example of figures related to bush spirits. Among the Baule, figures carved as pairs usually represent untamed bush spirits called *asye usu*. These spirits may intervene in the lives of individuals by taking possession of them and causing them to behave strangely. If this possession does not result in madness, it can lead to the human host's becoming a trance diviner. To be fully initiated into the technique of divination, however, the seizure by the *asye usu* must be followed by a long and complex apprenticeship with a ritual expert. The spirits are thought to be very unattractive and mischievous. Thus, people who feel their lives are being interrupted by the *asye usu* commission carved figures to attract the bush spirits, which are drawn to the grace and beauty of these objects and begin to use them as temporary homes. The smooth patina of the Cleveland figures most likely results from frequent handling. —Constantine Petridis



Figure Pair late 1800s to early 1900s. Ivory Coast, Baule. Wood, beads, h. 49.5 and 47 cm. Gift of Katherine C. White 1971.297.1-2



COLORS

Rather than a neutral color scheme, we use rich colors in the galleries for these works of art that would have been more like their original settings.

The Guelph Treasure (Gallery 106) was originally the liturgical treasure of the cathedral of Braunschweig in northern Germany, one of the greatest ecclesiastical treasures. The collection was dispersed in the 1930s and Cleveland acquired nine of the finest objects. It was the acquisition of the Guelph Treasure that really put Cleveland on the international map. The *Portable Altar of Countess Gertrude* and the two crosses she commissioned, the oldest works in the Guelph Treasure, are the finest examples of Ottonian goldsmithing in the United States. The portable altar would have accompanied Countess Gertrude on her travels. The only other place in the world to see objects like this is in Aachen or Hildesheim, Germany. The Cleveland medieval collection has a distinct character defined by objects that are unique and not duplicated elsewhere. —Stephen N. Fliegel, Curator of Medieval Art

BELOW RIGHT

Table Fountain

c. 1320–40. France, Paris. Gilt-silver and translucent enamels; h. 33.8 cm. Gift of J. H. Wade 1924.859

We have four **Tomb Mourners** (Gallery 109), the first three from the tomb of Philip the Bold, the first Valois Duke of Burgundy (reigned 1364–1404), and the fourth from his son John the Fearless. Philip the Bold was probably the most significant patron of the arts in France during this time. He founded a Carthusian monastery and commissioned the design of a very elaborate tomb to contain his earthly remains and those of his ancestors. The tomb's most significant feature was the 41 carved mourners that adorned it, each one unique. The only place you can see any of these mourners outside of the ducal tomb in Dijon is here at the Cleveland Museum of Art. Many visitors come here just to see these pleurants. —Stephen Fliegel



The Jonah Marbles (Gallery 104) astonished the art world when they were acquired by the museum in 1965. They comprise five sculptures, four of which show the biblical story of Jonah. For early Christians the subject was conceived as a metaphor for the Resurrection, but normally as paintings or relief sculptures. Carved in the round, these are absolutely unique. We date them to about AD 280 or 290, so they predate the emperor Constantine and the legalization of Christianity in 313. We assume the original owners were high-placed Romans who were also Christians. The sea creature is called a *Ketos*, an ancient Greek mythological sea monster, that was simply appropriated here. These early Christian artists spoke in an obscure visual vocabulary that was not easily read by non-Christians. —Stephen Fliegel

Table Fountain (Gallery 109) The Gothic table fountain is a classic example of a unicum. It is the only and the most complete surviving Gothic table fountain from the Middle Ages. At one time there were hundreds, maybe even thousands of these, but today this is it. It would have been seated in a catch basin and scented water would have traveled through it, cascading down through a three-tiered assembly, its only purpose to please and delight. It's a masterpiece of Gothic goldsmithing, with applied enamels, cast objects, and so on—it's spectacular just by the very fact that it has survived. King Charles V of France is known to have owned seven of these. —Stephen Fliegel





Battle of the Nudes 1470s–80s. Antonio del Pollaiuolo (Italian, 1431–1498). Engraving; 42.4 x 60.9 cm. Purchase from the J. H. Wade Fund 1967.127

Prints The museum's print collection contains about 20,000 items and represents about half of the museum's total collection. It ranges from the 15th century, when prints were first made in northern Europe, until today. It includes European and American prints and modern Japanese prints (works produced after 1900, when the Japanese had become familiar with Western printmaking techniques). When the print department started in 1919 the decision was made not to collect American historical prints, posters, and illustrated books, although there are examples of the latter two categories. The collection is generally of very high quality and, although relatively small, is one of the finest in the country since it contains many rare and even unique impressions. The history of printmaking can be represented with examples of great quality. —Jane Glaubinger, Curator of Prints

EXHIBITION

Treasures on Paper

Prints and drawings galleries,
March 9–June 8

See more than 70 of the museum's finest prints and drawings.

Drawings In its range, the drawings collection at the Cleveland Museum of Art represents the work of European and American artists from the 15th to the 21st century. The importance of Cleveland's major works places the museum at the forefront of American drawings collections. The collection's greatest strengths lie in its holdings of key works by Italian artists of the 16th century, French artists of the 18th and 19th centuries, and European and American drawings of the early 20th century. In recent years, efforts have been made to enhance the collection of British drawings, which resulted in an exhibition and related publication, *British Drawings from the Cleveland Museum of Art* in 2013. Exhibitions and publications focusing on French and American drawings in the collection are planned for the future.

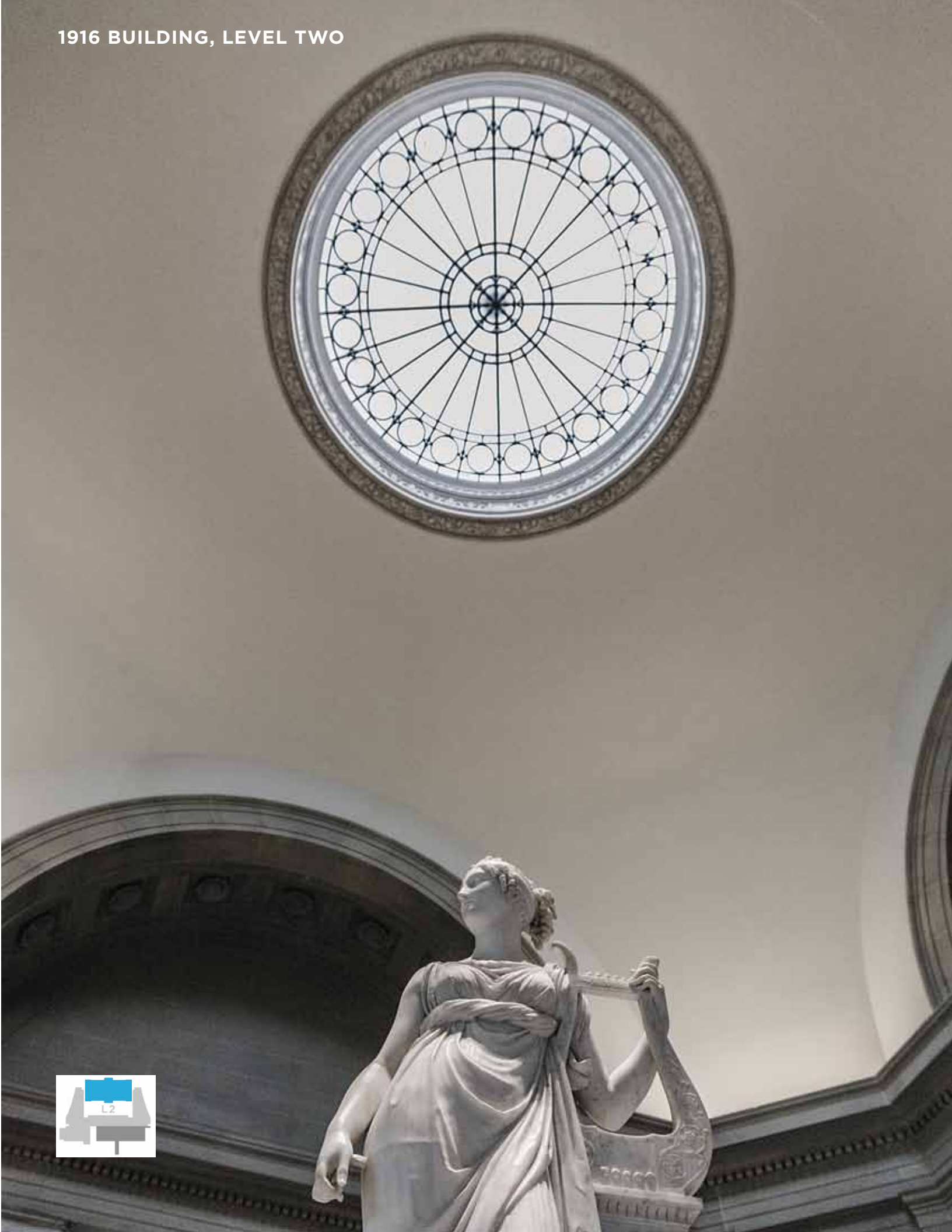
The origin of all painting, sculpture, and printmaking, no other form of art is as spontaneous or intimate as drawing. The collection includes graphite, charcoal, and chalk studies for paintings and sculpture as well as intact sketchbooks by artists working from the Renaissance to today. Highly finished works on paper—in pastel, watercolor, and gouache are also among the prized examples in the collection. The museum continues to add to its collection of more than 3,000 old master and modern drawings. —Heather Lemonedes, Curator of Drawings



Sheet of Studies and Sketches 1858–59. Edgar Degas (French, 1834–1917). Graphite, pen and brown ink, brush and brown wash, watercolor; 30.3 x 23.5 cm. John L. Severance Fund 1951.430



The Holy Family and St. Margaret by Filippino Lippi (Gallery 116) in Cleveland's High Renaissance collection is just breathtaking. The artist is kind of struggling to paint these complicated figures in this round form, yet somehow it's all so natural, as are the colors. The symbolism of the foreground still-life comes right out of his experience of Northern painting in Florence, yet it all makes sense. The symbolic language is tied directly into his composition, so if you're picking up those spiritual and intellectual details, that's great, but it also works without that. For example, relative to the intimacy of the parent and child, the saint has this kind of distance, so you understand the difference between the divine figure and the saint. The palette knocks me out every single time; it's just so bright, clear, and intelligent. From what we know it was painted for a cardinal godfather, and it's a palace picture, not a church picture. Frankly, it's the perfect example of the importance of Florence painting in Rome during the Renaissance. It says so much, art historically, and is such a beautiful image with a great and direct intellectual impact. —Jon L. Seydl, The Paul J. and Edith Ingalls Vignos Curator of European Painting and Sculpture 1500–1800



1916 BUILDING, LEVEL TWO

The upper-floor galleries of the 1916 building contain the heart of the museum's collection of European art as well as the formative stages in the development of American art. The perimeter galleries are arranged around a suite of three large spaces: the Armor Court, the Rotunda, and a barrel-vaulted gallery of Italian painting and sculpture of the 17th and 18th centuries including masterworks by Caravaggio and Guido Reni (with a balcony serving as an intimate space for the display of miniatures and other small works from 17th-century Europe). The Rotunda is the central spot from which to explore the building, presided over by Antonio Canova's marble *Terpsichore Lyran*.

Just inside the south entrance are cases displaying the art of Fabergé on the left and American decorative art, including the work of Louis Comfort Tiffany, on the right. A turn to the left leads into the Reinberger Gallery and starts the visit with an impressive group of masterworks: in this one room are famous pieces including Nicolas Poussin's *Holy Family on the Steps*, El Greco's *Christ on the Cross*, Diego Velázquez's *Jester Calabazas*, Francisco de Zurbarán's *Christ and the Virgin in the House at Nazareth*, Peter Paul Rubens's *Portrait of Isabella Brant*, and Sir Anthony van Dyck's *Portrait of a Woman and Child*. Next comes Dutch Baroque art,

including landscapes, genre paintings, still lifes, and portraits, among them a stunning oil by Frans Hals, *Tieleman Roosterman*. The following three rooms feature European sculpture, decorative art, and painting from the 17th and 18th centuries.

French and German art from the 18th century, including paintings by Jean Siméon Chardin and Fragonard and Rococo decorative art and furniture, graces the next room, which opens to a vaulted gallery of Neoclassical painting and sculpture with Jacques-Louis David's great *Cupid and Psyche* and a suite of five monumental paintings by Charles Meynier. Adjacent is a gallery of French Neoclassical decorative art.

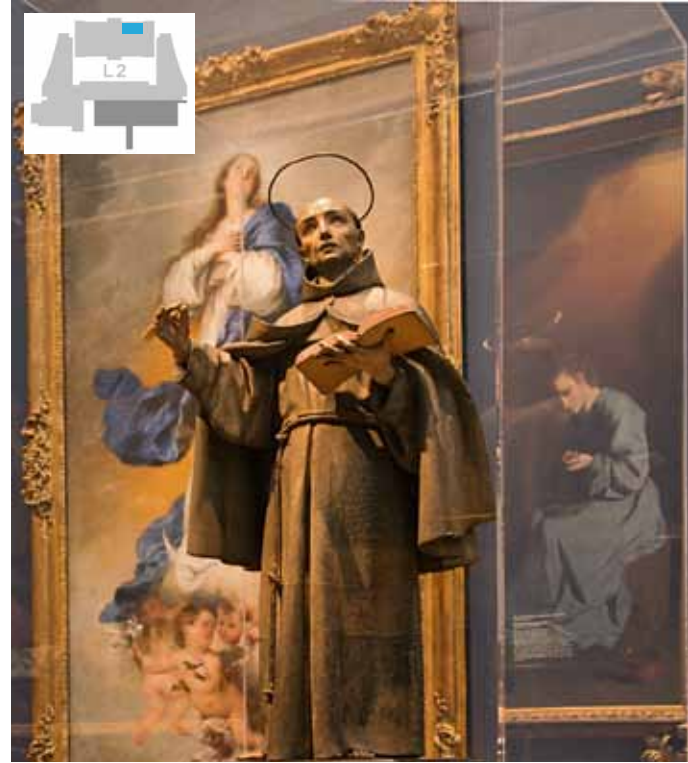
British art of the 18th and 19th centuries continues the clockwise tour in a room featuring J. M. W. Turner's *Burning of the Houses of Lords and Commons* and works by Sir Thomas Lawrence, Thomas Gainsborough, John Constable, and Sir Joshua Reynolds. The jump to the New World begins with a small space devoted to silver and ceramics from London and colonial America as well as porcelain and pottery from England's greatest manufacturing factories.

In the next room, displays of Colonial American portraiture and decorative art include canvases by John Singleton Copley, Gilbert Stuart, and Benjamin West, as well as fine examples of furniture and silver by Jacob Hurd and others. American art from the Federal period is next (along with a passage to the east allée), followed by a spectacular room of landscape paintings from the mid 19th century, with masterpieces by Thomas Cole and Albert Bierstadt as well as Frederic Edwin Church's *Twilight in the Wilderness*. The next gallery celebrates more icons of American art, with Winslow Homer's *Brierwood Pipe*, Thomas Eakins's *Biglin Brothers Turning the Stake*, and William Sidney Mount's *Power of Music*. Concluding the circuit is a large gallery featuring elegant paintings by John Singer Sargent and William Merritt Chase, exemplars of America's Gilded Age, juxtaposed with the work of Ashcan School painters typified by George Bellows, whose *Stag at Sharkey's* explores a less glamorous side of American life.



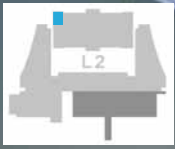
Baroque Court, Rotunda, and Armor Court The barrel-vaulted gallery houses 16th-century Italian painting and sculpture, including masterworks by Caravaggio and Guido Reni. Beyond are the Rotunda and Armor Court.

Saint Peter of Alcántara (Gallery 212) The Pedro De Mena is a carved, wooden object that has miraculously survived from the 1600s to the present day in amazing condition. So much of the history of Spanish painted sculpture is about how the surface gets updated, or refreshed over time. Many spiritual objects needed to be repainted so they could be presented and look great to the public. I don't think this object had this kind of processional history and therefore was always in a kind of protective case, but we don't actually know. The surface is just incredible, in that it's matte, so if you had ever taken it outside, the grime would have clung to it instantly, as well as in its ability to create this kind of sackcloth, a sort of humble figure with these tiny strokes of paint. Pedro De Mena was a pioneer of being both a polychrome sculptor and painter in the same workshop. I've always had this vision of his two daughters painting, because they became sculptors in their own right. The face is gessoed and textured to get these striations and create a kind of sunken, sallow, humble aesthetic. The scale creates a kind of intimacy. The eyes are made of glass, and the eyelashes are made of real hair, so it's this combination of something realistic and deeply artistic at the same time. You never, for one moment, forget you're looking at a work of art, and yet it's so humanely executed. Cleveland's collection for the last 100 years has not had a single three-dimensional object from 17th-century Spain, and the reality is, Spanish art was all about the interweaving of painting and sculpture. To have the beautiful spirituality of this work so close to Zurbarán's *Christ and the Virgin*, which has that same kind of emotional tone, is for me incredibly powerful. —Jon Seydl



Adam Leinkhart: Descent from the Cross (Gallery 214) We have so many amazing medieval works, and this one stands out. What I love about it is that ivory is, evidently, so easy to carve in a very complex, intricate way. I think lots of artists, particularly in the Baroque period, kind of lost their way, because if you could make it complex, you did. What Leinkhart does with technique is beyond belief; it's made out of a single tusk, which in itself is this amazing challenge thrown down by his patron, the prince of Lichtenstein. It's this incredibly complicated, multfigured composition, it takes him seven years to do it, and he gets all those figures in, tells the story, it makes sense and has all this incredible emotional impact, and you have to move around it to tell the story. You always say this about sculpture: you have to walk around it. But with this one, the narrative doesn't even make sense unless you circumnavigate it. It's that kind of combination of emotional impact and incredible thoughtfulness, and kick-ass virtuosity. It works if you stand really close and stick your nose into it, and it also has this beautiful sideline to it. Everybody likes it, it wows on many different levels, and the act of walking around it creates the story. —Jon Seydl





American Landscape Gallery 206 contains the jewel in the crown of the museum's American art holdings: our enviable collection of 19th-century landscape painting. We've installed a choice group of these works in this beautifully proportioned corner gallery, setting it up so that each of the two corner walls is anchored by an undeniable masterpiece. The first is Thomas Cole's *View of Schroon Mountain, Essex County, New York, After a Storm* (1838). Here we have a stunning rendering of blazing autumnal color. Cole believed that no other place in the world was as beautiful as autumn in the northeast region of our country. The other corner wall highlights a painting that many aficionados, including myself, consider the greatest landscape in all American art: *Twilight in the Wilderness* (1860) by Frederic Edwin Church. Not only is it spectacular in terms of its sublimity—the sky can aptly be described as pyrotechnic—it also seems to carry great historical resonance. Many scholars view the subject—which was painted on the eve, if you will, of the Civil War—as not just the twilight of this wilderness spot in particular, but of America in general, since no one at the time knew whether the U.S. could survive such a conflict. —Mark Cole, Curator of American Painting and Sculpture

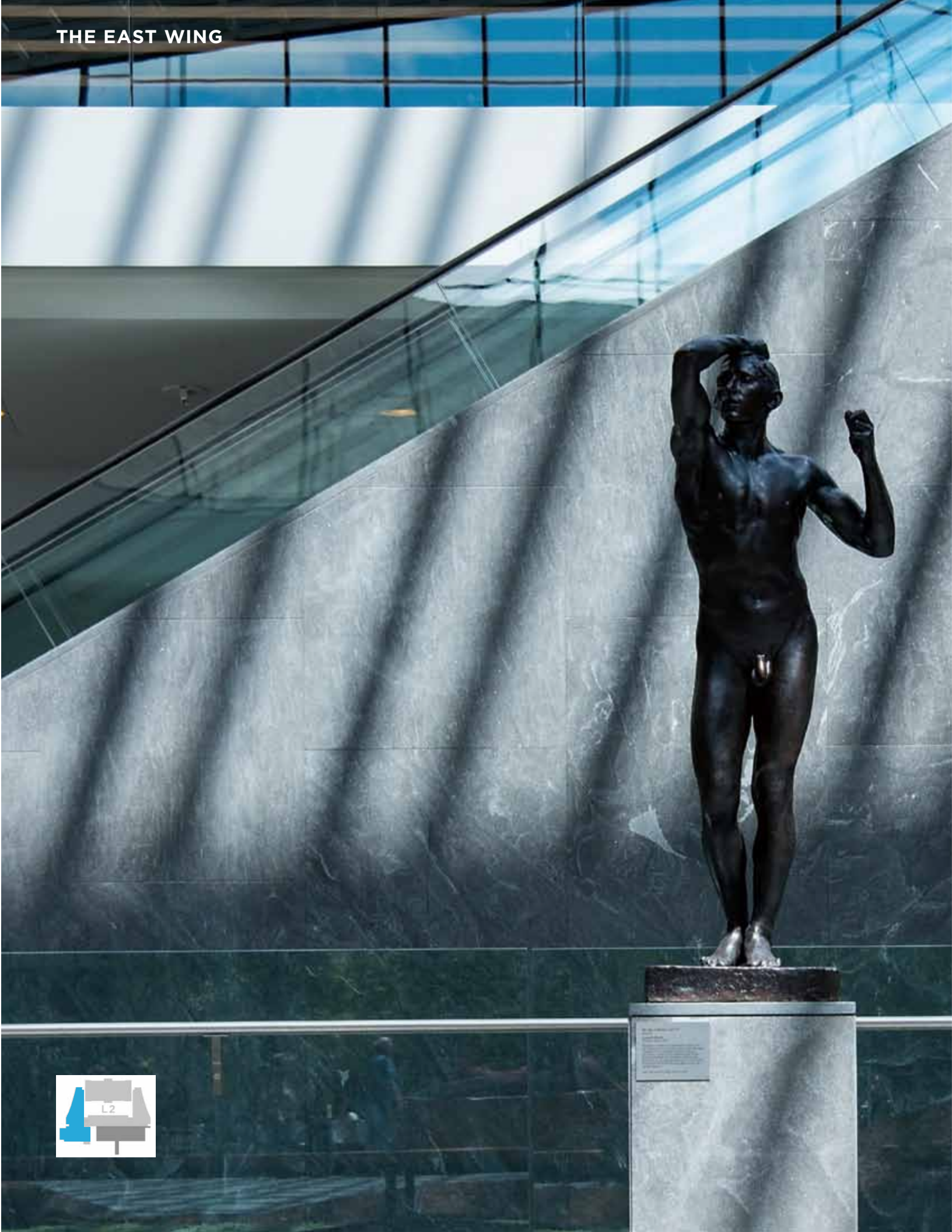


Desk and Bookcase about 1780–95. Attributed to John Townsend (American, 1732–1809). Mahogany, red cedar, chestnut, white pine, brass; h. 240 cm. Gift of Harvey Buchanan in memory of Penelope Draper Buchanan and Dorothy Tuckerman Draper 2012.43



Newport Desk (Gallery 204) The great Newport desk and bookcase came to the museum in the last year or so as a gift from the family of the original owner, who commissioned this work back in the 18th century. At that time, Newport was one of the top ports and towns in America, with Boston, Philadelphia, and New York. Newport gathered many very wealthy Royalists to begin with, and there grew up a center of very fine cabinet making. Newport furniture became famous far and wide throughout the colonies, so it's not unusual to find that the first man who owned this desk actually lived in Connecticut. He was a signer of the Declaration of Independence and became a governor of the state of Connecticut; his son, who also owned the desk, was George Washington's treasurer. It then passed down through the family, through a number of generations, and ultimately to one of America's most flamboyant, celebrated interior decorators of the 1930s, '40s, and '50s, Dorothy Draper. She did marvelous interiors for places like the Carlyle Hotel and many apartment buildings in New York, on Fifth Avenue and Park Avenue. She also famously did the interiors for great resorts in America like the Greenbrier in West Virginia. Meanwhile, the cost of Newport furniture soared into the millions and millions, and we could not have afforded to buy a piece like this at auction or from a dealer. The only way that we could have got this piece was through a gift. And thankfully, the donor, Harvey Buchanan, felt the museum was a good home for it. Because it had come down to his wife, Penny Buchanan (who worked for the museum as an educator for nearly 50 years), from her mother, Dorothy Draper, who had come to Cleveland in 1965 to live out her years here, Harvey and Penny decided it was good to put this piece into the public domain. Which now means it is in our galleries, on view and sitting next to a portrait of George Washington. —Stephen Harrison, Curator of Decorative Art and Design





THE EAST WING

Within the distinctive zigzag exterior footprint, the more than 27,000 square feet of galleries present striking spaces arranged along a perfectly aligned sequence of doorways that establishes a clear sight line all the way from the contemporary collections to the glass cube at the southern end of the addition. One of the stated goals of the expansion project was to create a sense of openness and connection to the neighborhood, and nothing expresses the success of that endeavor more powerfully than when a pedestrian strolling along East Boulevard glances up to marvel at great works of art on view in the glass box gallery. Similarly, the impression from within these rooms is one of connection to the surrounding landscape, as natural light illuminates every space and windows offer a view out to the street.

The collections contained in the east wing include some of the museum's most noted and beloved works of art, picking up the thread of European art where it leaves off in the early 1800s in the 1916 building and continuing that evolution through Impressionism, Post-Impressionism, and modern and contemporary art. American art also continues, from the early 20th century and up to the present day, from Cleveland School artists to Andy Warhol and Sol LeWitt. Three separate spaces are devoted to decorative art and design, and three adjoining galleries focus primarily on photography and other light-sensitive materials. The southern end of the east wing allée connects to the 1916 building and galleries of the immediately preceding eras of Western art history.



The Red Kerchief
c. 1868–73. Claude
Monet (French,
1840–1926). Oil on
fabric, 128.3 x 105.7
cm. Bequest of
Leonard C. Hanna
Jr. 1958.39

The Red Kerchief (Gallery 222) is a remarkably innovative painting with few precedents in the history of art. The viewer is located inside a room looking toward a window when a woman, walking outside in a snowy landscape, suddenly stops to exchange momentary glances with the viewer. This startling image encapsulates a radically new way of seeing based on rapid visual scanning, as opposed to the more static compositions of conventional painting. Monet's technique of applying pure color with quick, unblended brushstrokes reveals an equally ardent commitment to modernity. The woman's mouth and eyes are only vaguely suggested by a few dashes of paint, quickly applied with complete disregard for traditional modeling or shading with tones. Monet kept this painting his entire life and hung it at his studio in Giverny, perhaps because it depicts his wife, Camille, who died in 1879, but also out of appreciation for the painting's daring formal innovations. —William Robinson, Curator of Modern European Art

Adeline Ravoux
1890. Vincent
van Gogh (Dutch,
1853–1890). Oil on
fabric; 72.5 x 73.5
cm. Bequest of
Leonard C. Hanna
Jr. 1958.31



Portrait of Adeline Ravoux (Gallery 220) Van Gogh painted this striking portrait during the final months of his life, when he was living at the Ravoux Inn in Auvers-sur-Oise. Within a few weeks after his arrival, he persuaded the innkeeper's daughter to pose for him. Van Gogh painted three portraits of Adeline, but only one from life. The circumstances surrounding the production of the Cleveland portrait are mysterious. We know he painted the first two in a standard vertical format, but switched to a more experimental square canvas for the Cleveland version. He also rotated her body toward the viewer and focused more intensely on the face by depicting her from the breasts up. An entirely new element appears in this portrait: white flowers float mysteriously against a deep blue background, recalling the starry skies the artist associated with eternal life and dreams. Most strikingly, the face and hair are now emblazoned with streaks of brilliant yellow and green. While looking placid and bored in the earlier portraits, Adeline's piercing eyes and furrowed brow now give her an unexpectedly ferocious appearance. What may initially strike viewers as garish or even ugly are likely the result of van Gogh deliberately exaggerating form and color to heighten the painting's emotional intensity. Rather than an imitative likeness, this portrait was probably painted from memory and imagination, a process mediated by personal thoughts and ruminations, thereby transforming it into idealized or symbolic portraiture. —William Robinson



The Dream 1931.
Salvador Dalí
(Spanish, 1904–
1989). Oil on can-
vas; 120 x 120 cm.
John L. Severance
Fund 2001.34.
© Salvador Dalí,
Gala-Salvador Dalí
Foundation/Art-
ists Rights Society
(ARS), New York



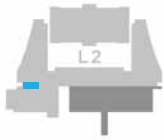
The Dream (Gallery 225) Salvador Dalí painted this iconic Surrealist image shortly after joining the Surrealist movement in 1929. Like his colleagues, Dalí was profoundly inspired by the psychoanalytic theories of Sigmund Freud and believed that true reality can only be known by gaining access to the unconscious mind, which reveals itself through involuntary associations and dreams. The strange figure in the painting's center seems to be liquefying or turning to stone, a terrifying process that can only occur in a dream. The figure's bulging eyelids suggest that it is experiencing an intense dream, but cannot awake. Neither can the figure scream for help because it lacks a mouth, an organ replaced by swarming ants that refer to decay, death, and overwhelming sexual desire. The bleeding face of the man sitting on a volute at the far left refers to Oedipus, the tragic figure from Greek mythology who gouged out his eyes after killing his father and marrying his mother. In his seminal theory of the Oedipus complex, Freud interpreted this myth as symbolic of a universal stage in human psychological development during which boys experience conflicting feelings of love, anger, and jealousy toward their parents, a critical stage in the formation of an individual's sexual identity. —William Robinson



American Art of the 1930s to 1950s I have to admit that gallery 226 is among my favorites in the museum. It addresses a contentious time in our artistic climate, when various factions argued over what constituted an authentically American and democratic art. By sampling several stylistic approaches, the gallery offers a fascinating and varied overview of the period. One section represents artists who addressed “American Scene” subject matter. Interestingly, there is a great deal of stylistic variety, ranging from the precise realism of *Grey and Gold* (1942) by John Rogers Cox, to the Cubist-inspired *Fulton and Nostrand* (1958) by Jacob Lawrence, the most important African American artist of his generation. Nearby we display works by those who adopted pure abstraction, attempting to communicate through their creations a sense of order in a chaotic era marred by economic failure and global conflict. Also on view are paintings and sculptures by American Surrealists who tackled personal impulses and universal themes. Capping this section is *Two Systems* (about 1946), a microcosm of the cosmos in the form of a suspended mobile by Alexander Calder. As evidenced in this installation, the strength of American art during the period is its sheer diversity. —Mark Cole

Abstract Expressionism Gallery 227 houses a fine selection of Abstract Expressionist painting and sculpture. One key work is *Celebration* (1960), a large composition by Lee Krasner. When you stand directly in front of it, the painting fills your field of vision with a maelstrom of brushstrokes ranging in mood from blissful to ferocious. When her husband, the fellow painter Jackson Pollock, died just a few years earlier, Krasner took over his sizable studio space and began painting on a much larger scale. It was during this time that she matured into a major artist. Interestingly, many sculptors at work during this period were interested in creating art not by carving or casting (the traditional ways of making sculpture), but instead by assemblage. One approach was called “junk sculpture,” made from scrap metal objects welded together. Here we have a canonical example by Richard Stankiewicz. It looks rugged, but it's actually one of the more fragile sculptures in the collection, due to its delicately rusted and corroded surfaces—which incidentally have visual parallels with the brushwork in the Krasner painting. —Mark Cole

Lalique Glassware (Gallery 224) The *Frogs and Lily Pads Vase* by René Lalique is one of my favorite objects because it is that one rare moment in an object when you get to see the mind of the artist at work. In this case Lalique had a great career in the 19th century in jewelry design. He was greatly influenced by Japanese and other Asian design, which was absolutely the rage in Paris, and became the most celebrated artisan of the Art Nouveau around 1900 principally because he embraced Japanese concepts of art, composition, and aesthetics. At the same time he began to realize after 1900 that he was famous but could not make any money. But he saw that others like Louis Comfort Tiffany were doing the same thing he was doing, but on such a grand scale that they were becoming rich. In 1905 he bought his own glassworks outside Paris



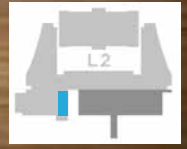
and tried a number of very interesting and innovative combinations of techniques for making glass, and this particular vase was one of those experiments. This piece was never put into production, and this specific method of using cast glass and then applying other glass to it was not something he used after that point—I am sure he felt it was too labor intensive. What is wonderful about this piece is, not only does it represent that moment when Lalique is changing his production, but also the shape of it very

much looks back at his roots in Japanese aestheticism. It looks back at the 19th century when his time in the Art Nouveau was his last zenith and also looks forward toward abstraction and modernism. In one fell swoop you can see the entire story of Lalique. —Stephen Harrison

Sèvres Vase (Gallery 221) This great monumental porcelain vase was made by Sèvres in Paris in 1855.

It's a very simple form called a vase Bertin. I love its story of acquisition. First I got an e-mail with a small picture from a gentleman whose mother had died and he and his brothers were closing the estate. I could not tell how big the actual piece was. The appraiser had not put a high figure on it, though the children growing up were told that it was an important vase and that they should stay away from it, and that Napoleon once had owned it. There's usually a whiff of truth in these things, so I decided to go look at it. When I opened the door I was astounded that the piece was almost as tall as I am. Such a vase during the 19th century would have been a very difficult and expensive venture to achieve, and this one also had extraordinary decoration on the outside of it, a very labor-intensive and beautifully executed composition. My research revealed that all of these large vases were bought from Sèvres by Napoleon III to give to the godparents of his son. So that is how it was briefly owned by Napoleon. This information raised the value somewhat, but I suggested to the gentleman how a split among the four heirs would be barely enough to buy a nice car for each, so why not give it instead to the museum in honor and in memory of their parents? We will always have it on view, I said, and it will become one of our great works in Sèvres porcelain. That is exactly what happened. My own *Antiques Roadshow* moment. —Stephen Harrison

Vase Bertin c. 1855. Sèvres Factory (France). Porcelain with *pâte-sur-pâte* decoration; h. 99 cm. Gift of Darrell, Steven, Brian, and Neil Young in memory of their parents, Mardelle J. and Howard S. Young 2007.277



Changing Exhibitions have featured the work of Carrie Mae Weems and Hank Willis Thomas as well as broader shows such as *DIY: Photographers & Books* (above). The Raymond collection of Surrealist and modern photographs, of which the image below is a part, is the subject of an upcoming exhibition.

Photography Because photographs are light sensitive, they can only be on view for several months at a time, so we offer a constantly changing panoply of delights in the museum's 2,000-square-foot photography gallery (Gallery 230). Exhibitions may be drawn entirely from the collection, built around selected works to provide a context for our holdings, or be composed entirely of surprises from outside. Recent shows ranged from the first museum exhibition focusing on print-on-demand photobooks to images of Mount St. Helens by Frank Gohlke and Emmet Gowin and appropriated advertising imagery altered by young African American photographer Hank Willis Thomas.

The collection contains around 5,450 photographs that span the history of the medium with excellent examples from each period. The entire collection is available 24/7, 365 days a year, on the museum's web site. Our holdings from the early years of photography are remarkable. A few years ago we acquired an important collection of 178 Surrealist and modernist works from the 1920s through the 1950s that will be exhibited this fall in Smith Hall. Dora Maar's *Double Portrait with Hat* exemplifies photography's experimentation with form and content during that period in its rupture with reality, post-Freudian evocation of a divided consciousness, and adventurous combination of techniques.

In terms of future purchases, I am focusing on adding contemporary work to reflect recent changes in technique and approach. I am also trying to increase the diversity of the artists represented in the photo collection. Last year we acquired a group of contemporary Chinese photographs. I hope to add more Chinese work, African photography, and perhaps even work from the Near East. —Barbara L. Tannenbaum, Curator of Photography



Double Portrait with Hat c. 1936–37. Dora Maar (French, 1907–1997). Gelatin silver print, montage, 29.8 x 23.8 cm. Gift of David Raymond 2008.172. © Artists Rights Society (ARS), New York/ADAGP

Figure of a Saint (St. Michael) 2008.
Katharina Fritsch
(German, b. 1956).
Polyester and paint;
h. 169 cm. Purchase
from the J. H. Wade
Fund 2013.30.
© Katharina Fritsch

Evolving Displays This spring, the galleries devoted to the display of contemporary art will be reinstalled for the first time in two years. Our upcoming reinstallation aims to offer new frameworks for more historical works in the collection, and to provide interesting context for recently made art.

We will reconfigure the gallery layout in order to create three separate thematic groupings in a more defined spatial relationship. This allows us to reconsider works that haven't been seen in many years, such as James Rosenquist's *Gift Wrapped Doll #3* (1992), or those which will be displayed for the first time since they were acquired by the museum. In addition, one of our goals is to integrate works from the collections of other departments such as photography and prints and drawings, creating a more complete experience and understanding of artistic production since the 1960s for our viewers.

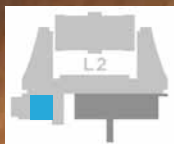
The first grouping of artworks offers a tour of various American landscapes—not just contemporary takes on the traditional genre of landscape painting, but also different ways of thinking about the specificities of American culture, taste, and history. For our starting point, we chose Philip Guston's *Tour* (1969), which was one of the first works produced during his turn from Abstract Expressionism to a graphic, figurative style. Two hooded figures (presumably Ku Klux Klan members) sit idly in a convertible, smoking cigars. The image itself is rather surreal, but lucidly illustrates Guston questioning American value systems and even the roles we individually play in racial and economic inequality.

Remaining on view in the rotation of artworks, Andy Warhol's *Marilyn x 100* (1962) is one of the highlights of the museum's collection. While Warhol is certainly one of the most significant and influential artists of the 20th century, this work holds an interesting position as it chronologically is at the beginning of the collection of contemporary art, but the notions and ideas it embodies are still being grappled with by artists today.

We are also very pleased to be able to install for the first time one of our newest acquisitions, *Figure of a Saint (St. Michael)*



(2008), by the German artist Katharina Fritsch this April. Based on a religious tchotchke one could imagine finding on a side street near a famous European cathedral, the sculpture is quite beguiling with its larger-than-life presence and green monochromatic coating. Saint Michael is very much of this world, the things we see but perhaps don't notice on a daily basis, yet confronts and forces us to consider the role of iconic imagery not only in religion and art history, but in our day-to-day lives as well. —Reto Thüning, Associate Curator of Contemporary Art, and Beau Rutland, Assistant Curator of Contemporary Art







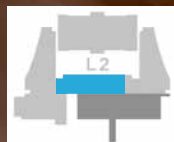
THE NORTH GALLERIES

Moving from east to west in the north galleries, Meso-american art includes such works as the Maya ceramic *Vessel with Battle Scene* from Honduras and an Aztec *Figure of a Warrior* in solid gold. The grand *Maya Stela* greets visitors as they enter from the atrium. A side gallery, well protected from light, features works including textiles from cultures centered in the ancient Andes, including works featured in the recent exhibition *Wari: Lords of the Ancient Andes*.

A large gallery devoted exclusively to textiles marks the transition from the galleries of the art of the Americas to the art of Japan and Korea. The museum's textiles collection has long been renowned as one of the world's finest, but until now there was no significant space within the galleries for the display of these works. Because works of fiber are especially sensitive to light, a new exhibition of textiles goes on view every year.

The art of Japan includes rotating installations of light-sensitive screens and scrolls, and Japanese sculpture highlights include the neolithic *Flame-Style Storage Vessel* and the 13th-century wooden *Portrait of the Zen Master Hotto Kokushi*. The first six-month installation of screens and scrolls includes the 17th-century *Horse Race at the Kamo Shrine* from Japan and the 16th-century Korean hanging scroll *Winter Landscape*. Korean art follows with objects including the eighth-century bronze *Standing Buddha Amitabha*, the bronze *Amita Triad*, and an impressive display of celadon ware ceramics.

At the western end of the north galleries, Japanese and Korean art give way to Chinese ceramics and the connection to the west wing.



Maya Stela (Gallery 233) This towering limestone stela was erected in the year AD 692 at a Maya site in Guatemala known as Waka' (El Perú), where it stood in a plaza between two other stelae of similar size and artistic composition. Looming on the front surface is a portrait of a royal woman, her body smothered in finery: a headdress that supports a dense, swaying panache of green quetzal feathers; a netted garment and broad necklace, both made of precious jade beads; and high-backed sandals. The costume allies her with a Maya supernatural being, either the maize god or the moon goddess. In her hands she carries a scepter and a circular shield, the latter apparently an allusion to a title that she carried: *kaloomte'* or supreme warrior. She was likely one of the most powerful Maya women of her time, holding more authority than her husband, whose image appears on one of the accompanying stelae. The monument was created to celebrate a milestone during her reign: the ending of a *k'atun*, a 20-year period analogous to our decade whose completion was a cause for commemoration among the Maya. The extant relief represents only the front face of the original stela; for reinstallation the museum undertook a major remounting effort aimed at restoring the stela's original appearance as a freestanding monument that was about 12 feet high and 18 inches deep. This imposing Maya queen, accompanied by a dwarf courtier, now commands the entry to the Mesoamerican gallery. —Susan E. Bergh, Curator of Pre-Columbian and Native North American Art



Tunic 300 BC to AD 100, Central Andes, south coast, probably Paracas Peninsula, Paracas people. Camelid fiber; 93.5 x 86 cm. The Norweb Collection 1946.227

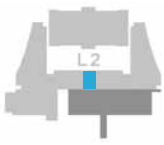


Paracas Textiles (Gallery 232) The room to the right of the stela is devoted to the ancient Andes. Critical among Andean arts are textiles, three superb examples of which appear on the gallery's back wall. These textiles likely come from the Paracas Necropolis cemetery, which was created between about 300 BC and AD 100 on Peru's south coast. The cemetery contained over 400 mummy bundles of varying sizes, each made by wrapping a human body in cloth. In small bundles, the cloth was plain. In the less common larger bundles, some nearly five feet tall, plain cloth alternated with colorful, elaborately embroidered garments like the three on display—a mantle, tunic, and headband, all decorated with a two-headed bird of unknown significance. The textiles may have formed a matched set that an important Paracas man wore as an ensemble. —Susan Bergh

Water Jar (Olla) 1850–60, Southwest, Pueblo people, Zuni. Ceramic and slip; h. 25.5 cm. Gift of Amelia Elizabeth White 1937.898

Zuni Water Jar (Gallery 231) The millennia-long heritage of indigenous civilization in the Southwest is alive today in the region's native cultures, which remain strong despite centuries of destructive colonization. Among modern Pueblo people, ceramic art is one of the most famous testaments of this continuity. This Zuni jar, created in the mid 1800s and used to carry water atop the head, is an especially fine example. The water well was a gathering place and the vessels' public visibility explains their elaborate decoration—here, a beautifully rendered rain bird whose beak spirals between two stylized wings. The wings' stepped shape and hachure represent rain-filled clouds. The jar can be found in the Native North American gallery, located in the passageway adjacent to the Mesoamerican gallery. —Susan Bergh





© JENNIE JONES PHOTOGRAPHY

Mantle for a Statue of the Virgin with Lotus Blossoms and Medallions c. 1430. Egypt, Mamluk period, preserved in a church near Valencia, Spain. Silk, gilt-metal thread; lampas weave; 70.5 x 111.2 cm. Purchase from the J. H. Wade Fund 1939.40

Egyptian Silk (Gallery 234) This is a very well-known textile in the Islamic collection. When you look at it, you can see it's been recycled. However, it was originally woven in Egypt in silk with a rich use of gold thread. It has very large lotus blossoms, a design that came from China when the Mongols came across Asia and introduced asymmetry to Islamic art. Here we can see aspects of that. So why does this piece, designed and woven in Egypt, look the way it does today? It was exported to Islamic Spain, where it was tailored into this mantle, which dressed a statue of the Virgin on high holy days in a church or during religious parades. Clearly this was considered a luxury item, used only for dressing a statue of the Madonna. It's more interesting than that, though, because the same pattern was also exported to Italy where it was copied in a painting of the Madonna and Child from about 1430. That helps us date the design. Taking that even further, another version, very similar but not quite identical, with a slightly different Arabic inscription has survived in a church in Poland. Historically, it's always hard for us to tell when we only see a single textile to know if that is all there was, because so little survives. But in this case, we have the same thing showing up as parts of three different ecclesiastical vestments. —Louise Mackie

Embroidered Surcoat (Gallery 234) Another treasure in the museum is from 19th-century Uzbekistan, an embroidered surcoat, worn by a man, that has an exceptionally brilliant and exuberant design (partially visible behind the kaftan in the photo above). Possibly formed with leaves, in a somewhat centralized design, it has become a favorite of many people who visit the gallery. The colors are vibrant and it was considered a luxury item, with gold thread embroidery on some type of a silk ground. It's a cross-stitch embroidery which would have been made by assembling the garment loosely, drawing the design on the fabric, then disassembling it. Different people embroidered it and then it was reassembled. And you know this by looking at some of the joins, where some of the designs are not absolute. There are lines that aren't smooth, colors that vary; you can see it in some of the large leaves. This is one of five pieces in this exhibition that were given by Jephtha Wade and his wife in 1916, which is one of the reasons the collection of Islamic textiles is as good as it is. The Wades gave us an enormous number of fabulous 19th-century textiles. When this surcoat came into the collection, it was not catalogued as being from Uzbekistan. It had a European provenance, but we later discovered its real origin. — Louise Mackie





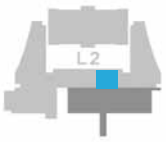
Flame-Style Storage Vessel c. 2500 BC. Japan, Middle Jomon period (c. 10,500–c. 300 BC). Earthenware with carved and applied decoration; h. 61 cm. John L. Severance Fund 1984.68

Portrait of Zen Master (Gallery 235) This portrait of the famous Zen master Hotto Kokushi was made around 1286 during the monk's lifetime. While this sculpture is smaller than life-sized, it has a monumental feeling. In this portrait, the monk is meditating while seated on a bench cross-legged. His empty shoes are placed on the floor. The sculptor took great care to carve with incredible realism. Upon close inspection of the sculpture, minute details are apparent, like the irises of the eyes. This realism was extremely important for portraits of important Zen masters. Once the master passed away, the faithful could meditate using this object. —Seema Rao

Flame Vessel (Gallery 237) This is one of the earliest Japanese works we have in these galleries. This object is from the Jomon (prehistoric) period, before Buddhism comes to Japan. Archaeologists have helped construct an image of what life was like during the Jomon period. People settled in villages of up to 100. They were accomplished hunters and gatherers, living well above subsistence level. Thanks to this high quality of life, people were able to devote time to create fine pottery such as this example. This coil-built vessel was meticulously decorated by adding coils of clay, incising or cutting into the surface, and then adding the large flame-shaped projections that come off the lip. We don't know how this vessel was used. The large size and wide opening give the sense that it might have had a storage function. But the large flame-shaped handles wouldn't have been able to support the pot's weight and so they must have been solely decorative. While numerous flame-style pots have been found, this is one of the largest to survive. —Seema Rao, Director, Intergenerational Learning

Portrait of the Zen Master Hotto Kokushi c. 1286. Japan, Kamakura period (1185–1333). Wood with hemp cloth, black lacquer, and iron clamps; h. 91.4 cm. Leonard C. Hanna Jr. Fund 1970.67





Hwagak Box (Gallery 238) Hwagak, or horn inlay, is a traditional Korean craft using ox horn. Hwagak crafts are created through a process that requires great patience and craftsmanship. The ox horn is flattened and ground into paper-thin, transparent sheets. Rather than being surface painted, the horn is reverse-painted, with the horn's thinness and transparency allowing the image to be visible. The painted sheets are then applied to various objects, including furniture, combs, and boxes. Boxes such as this one might have been used by an aristocratic woman to hold makeup, combs, and other toilette items. Hwagak objects are beautifully painted using natural pigments, often yellows, reds, white, black, and green. The painting is quite fragile, and this is a wonderfully well-preserved example. The surface is covered with images of animals, birds, figures, and plants. One can find auspicious symbols on every side, including phoenixes, dragons, lotuses, and deer, which are associated with longevity. On the front panel is a white tiger, an animal considered particularly sacred and auspicious in traditional Korean folklore. —Jennifer Foley, Director of Interpretation



Box: "Hwagak" Type 1800s. Korea, Joseon period (1392–1910). Painted wood with flattened ox-horn inlay; 29.9 x 16.5 x 16.2 cm. Sundry Purchase Fund 1920.37

Amita (Amitabha) Triad 1400s. Korea, Joseon period (1392–1910). Bronze with traces of gilding; 40.6 x 16.5 cm. Worcester R. Warner Collection 1918.501

Amita Triad (Gallery 235) This beautiful bronze piece from the Joseon period shows a triad, or three figures, with the Amita Buddha as the central figure. The Amita Buddha is associated with Pure Land Buddhism, a sect that has been popular in many areas of East Asia, including Japan, China, and Korea. In this gallery are a number of images of the Amita Buddha shown as part of a triad, flanked by bodhisattvas. The bodhisattva on the right is Avalokitesvara, who is said to embody compassion, and is known as Kuan-eum in Korea. The bodhisattva on the left is Ksitigarbha, known as Jijang in Korea, who is described as a monk and is shown here

wearing the robes and the shaved head of a monk. It is interesting to see a Buddhist bronze triad from the Joseon period. During the Goryeo period, which preceded the Joseon, Buddhism had been very popular and powerful, functioning as a state religion. However, during the Joseon period Buddhism was replaced by Confucianism, which became the ruling philosophy of the state. Buddhist objects reflecting the refinement and craftsmanship of this triad are rare from this period in Korea, and this beautiful example is a treasure. —Jennifer Foley







Green Tara c. 1260s. Tibet. Opaque watercolor and gold on cotton; 52.4 x 43.2 cm. Purchase from the J. H. Wade Fund, by exchange, from the Doris Wiener Gallery 1970.156

THE WEST WING

The stepped west wing footprint mirrors that of the east. As in the east wing, the doorways are aligned to allow a long vista all the way from the north to the glass box at the south end of the wing. Two entrances facing the atrium lead to the Chinese galleries on the right and the Indian and Southeast Asian galleries on the left. The Chinese suite consists of a series of galleries, from south to north: ancient ritual arts, Buddhist art from Tang to Yuan, painting and calligraphy, decorative art, and ceramics. Highlights include a Western Zhou ritual bell with a historically significant inscription, a Warring States period (Chu) lacquered wood drum stand ingeniously created in the form of two snakes and two birds, and a black dry-lacquer *Bodhisattva* from the ninth century. At the north of the Chinese suite, the Chinese ceramics gallery connects to the Himalayan galleries and further to the Japanese and Korean galleries in the north wing.

The southernmost galleries in the west wing feature early Buddhist art and luxury items from India, Pakistan, and Afghanistan. Many superb works reside in these spaces, including the imperial *Mughal Tales of a Parrot* manuscript, the sixth-century Cambodian limestone *Krishna Govardhana*, and the eleventh-century Chola bronze *Nataraja*, *Shiva as Lord of Dance*. The red sandstone *Nature Divinity* from the first century exemplifies the voluptuous female figures so frequently depicted in Indian art.

The glass box gallery at the southern end—here not overlooking the street, but poised above a sloping wooded hillside and Doan Brook—features bronze and stone sculpture of India and Southeast Asia.

Chinese Ceramics The selection of Chinese ceramics in gallery 240 highlights the best examples of various types, but the two Song imperial wares in the case at the entrance are the rarest and most important pieces in the entire collection: a Northern Song Ru ware and a Southern Song Guan ware. Both were made for the Song court. They may look very subdued and very simple, but they are testimonies to the extremely high standards demanded for Chinese imperial wares about 1,000 years ago. There's a kind of refined elegance and understated simplicity, which was considered the height of aesthetics at that time. A literary source mentions that the glaze of Ru ware has agate in it. There are only some 70 extant



The Green Tara (Gallery 239) is a *tangka* painting made during the 13th century in Lhasa, the capital city of Tibet. It is one of the most popular works in the collection and reportedly a personal favorite of former director Sherman Lee. Scholars concur that, though unsigned, it appears to have been painted by a famously gifted young Nepalese artist named Aniko, who traveled to Tibet to make important works of devotional art such as this painting. Green Tara is a female embodiment of perfect wisdom as emanated from the Cosmic Buddha Amoghasiddhi, who presides over the direction of the North and is green in color, which explains her distinctive coloration. She sits in an elaborate bejeweled shrine, and the painting's entire surface sparkles with mica. This tangka would have been unrolled and hung in monastery prayer halls during the performance of special initiation rituals and teachings. —Sonya Rhie Quintanilla, The George P. Bickford Curator of Indian and Southeast Asian Art

pieces of Ru ware in the world, mostly in the two palace museums in Taipei and Beijing. Only three known pieces are preserved in North American museums and Cleveland has one of them. Even in the 12th century, soon after the fall of the Northern Song court, writers were commenting on the rarity of Ru ware. If you look closely at its soft blue glaze, you see a very subtle ice crackle effect. The Southern Song Guan ware was a further development of Ru ware but is marked with very thick, multiple glazes so that it almost resembles jade. The potter manipulated the natural crackling for its aesthetic effect. All is subtle, but extraordinarily beautiful. —Anita Chung, Curator of Chinese Art



Brush Washer late 1000s–1127. China, Henan province, Baofeng county; Northern Song dynasty (960–1127). Porcelaneous stoneware, Ru ware; diam. 12.8 cm. John L. Severance Fund 1957.40



Basin 1127–1279. China, Zhejiang province; Southern Song dynasty (1127–1279). Porcelaneous stoneware, Guan ware; diam. 24.2 cm. John L. Severance Fund 1957.48



Calligraphy (Gallery 242) The museum has a renowned collection of Chinese paintings as well as some extraordinary examples of calligraphic work. Given that these are light-sensitive materials, they will be exhibited on a rotation basis. With the inauguration of the Chinese galleries you should be sure to see this monumental calligraphy occupying the largest case of about 16 feet high. Calligraphy was traditionally regarded as the most supreme of all the arts in China. Writing conveys meaning, but the art of calligraphy gives words beauty. The abstract, linear qualities of the Chinese characters, combined with the use of the brush, open up many aesthetic possibilities. We appreciate the variations of strokes as well as the composition and spacing of characters. The traces of brush and ink represent the physical presence of the artist. —Anita Chung

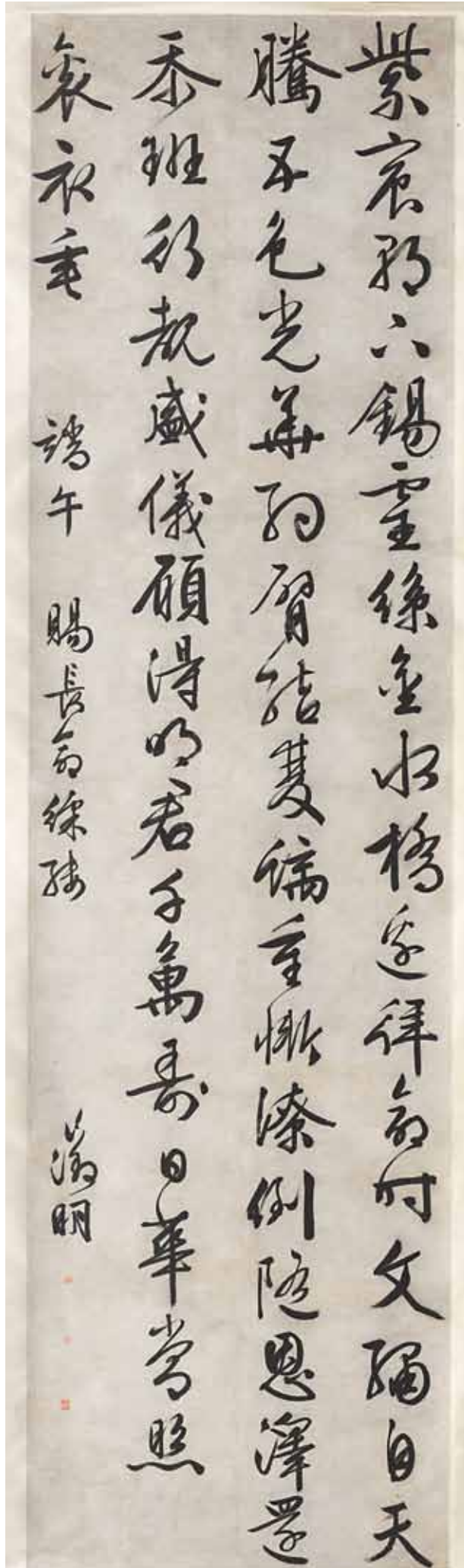
Poem on Imperial Gift of an Embroidered Silk: Calligraphy in Running Script c. 1525. Wen Zhengming (Chinese, 1470–1559). Hanging scroll; ink on paper; 345 x 93.5 cm. John L. Severance Fund 1998.169

Ancient Chinese Art (Gallery 244) Just inside the atrium doors is one of the entrances to the Chinese suite, the first gallery devoted to ancient Chinese art, with artifacts, including pottery, jades, and bronzes, dating to thousands of years ago. The earliest piece is an impressive painted pottery from about 3300–2650 BC. There was an old idea that the Chinese civilization originated along the Yellow River, but more and more archaeological discoveries show the coexistence of different cultures in different areas, and they all played a role in shaping the Chinese civilization. This example of painted pottery represents the Majiayao culture, one of the regional cultures in the northwestern part of China. Its geometric patterns are probably abstract symbols transformed from the bird image, which may suggest a clan totem or spirits of nature. In the next case are examples of ceremonial jades representing other regional cultures: a disc from the Liangzhu culture in the southern part of China, a figurine from the Hongshan culture in the northeastern part, and a blade from the Qijia culture in the northwestern part. All these jade carvings were originally related to ceremonial and ritual purposes, but they also present very different kinds of artistic experimentations to give symbolic meanings. Today we appreciate them as works of art. —Anita Chung



Jar with Painted Spiral Design

c. 3300–2650 BC.
Northwest China,
Neolithic period,
Majiayao culture,
Majiayao phase.
Earthenware
with slip-painted
decoration; h. 45.2
cm. Gift of Donna
S. and James S.
Reid Jr. in honor
of Dr. Ju-hsi Chou
2004.64



Krishna Lifts Mount Govardhan 500s–600s. Cambodia, Phnom Da. Gray limestone; h. 244 cm. John L. Severance Fund 1973.106

Krishna Lifts Mount Govardhan (Gallery 246) The colossal stone sculpture of Krishna, a human incarnation of the Hindu god Vishnu, is shown as a seven-year-old boy in the act of lifting a mountain to provide his fellow villagers shelter from a deluge. He stands with extraordinary naturalism and grace and seems almost effortlessly to be able to hoist the mountain above his head. From one of the earliest groups of sculptures made in Southeast Asia after the introduction of Hindu iconography from India during the sixth century, this image was one of eight set up at a temple in southwestern Cambodia. An extremely popular icon from the fourth through sixth centuries in India, this rare sculpture from Cambodia is one of the single most important objects in Cleveland's collections. —Sonya Rhie Quintanilla



Nature Divinity (Gallery 245) Sculptures of standing female figures were worshiped in shrines across South Asia. They embody abundance and prosperity, so she's fitting as a kind of opening object for all the galleries. Some of the earliest stone sculptures were considered to be personifications of the life force that courses through all of nature, like sap that imbues living plants. In the sculptures, the fluids essential for life and abundance are given the form of a voluptuous young mother. —Sonya Rhie Quintanilla

Imperial Mughal Painting (Gallery 245) An intimate space dedicated to the light-sensitive jewel-like works on paper of India's celebrated miniature painting traditions features a new selection from the collection every six months. In the first rotation is an extraordinary painting from a dispersed set of oversized volumes commissioned by the Mughal emperor Akbar during the 1570s. The paintings from the *Adventures of Hamza* are nearly poster-sized. Few survive that have not been defaced over the years, and Cleveland has one in good condition. It depicts a hero working for Hamza, the uncle of the Prophet Muhammad, having just slain Hamza's enemy who released a torrent to wash away Hamza's camp. Alam Shah will then lower the massive bronze plug to stop the dam again. The dynamic composition is a unique combination of Persian and Indian stylistic elements shaped by the emperor's personal taste for action and drama. —Sonya Rhie Quintanilla



FAR RIGHT
Alam Shah
Closing the Dam at
Shishan Pass from
The Adventures of
Hamza, c. 1570. India,
Mughal dynasty
(1526–1858). Opaque
watercolor and gold
on paper and cloth;
69 x 52.2 cm. Gift of
George P. Bickford
1976.74



MEMBER PREVIEW DAYS

Members, get a special sneak peek at the new west wing galleries December 26 through 31.

Meet the Curator: Sonya Rhie Quintanilla 1:00–2:00, gallery 245. Tour the new galleries with the curator of Indian and Southeast Asian art. Free, registration required.

Meet the Curator: Anita Chung 3:00–4:00, gallery 244. Tour the new galleries with the curator of Chinese art. Free, registration required.

Member Tours December 28–29, 2:30. See highlights of the new galleries with docent-led walking tours. Meet at the info desk.



With the opening of the new west wing, Rafael Viñoly's "Jewel in the Ring" concept for the museum's renovation and expansion design is finally fully realized. Join us for special activities, events, and offers during the first week of January. Each day is organized according to a special theme: Thursday, January 2 is **New Year, New CMA** with a host of family-oriented programs during the day; Friday the 3rd is **Celebrate** featuring activities that explore the entire museum followed by a special extended MIX event from 5:00 to 11:00; and Saturday the 4th is **Scholar's Day**—your chance to hear experts share their knowledge of the things they love. **Join us and celebrate!**

JANUARY 2 NEW YEAR, NEW CMA!

EACH DAY

In the Store

Get a free CMA decal with your purchase in the museum store.

In the Café

Celebrate the day with a sweet treat provided by Provenance Café.

In the

Restaurant

Try out a special dessert made just for the opening celebrations in Provenance.

Bring your family and explore the entire newly reopened museum.

Scavenger Hunt: See It All! Visit old favorites and make new friends in the galleries with the help of our family guides.

Participate: So Close, So Far! 10:00–4:00, atrium. Join in and add to this larger-than-life portrait on the atrium floor, inspired by the work of Chuck Close. Watch this collaborative project transform throughout the day from our second-floor allée.

Art Stories: Do You Hear What I Hear? 10:30–11:30, Studio Play. This story-time series, aimed at families with children under 5, fuses art and literature. Older siblings are welcome! Come and explore with us!

Family Art Bites: The Very Hungry Caterpillar 11:00–11:30, meet in atrium. Join museum educators as we visit artworks that remind us of Eric Carle's beloved children's book, *The Very Hungry Caterpillar*.

Art Stories: Old and New 11:30–12:00 and 1:00–1:30, gallery 116. This story-time series, aimed at families with children under 5, fuses art and literature. Older siblings are welcome! Come and explore with us!

Games: Amazing Race, CMA Edition 11:30–12:00 and 2:30–3:00, galleries. Explore the galleries, complete a series of challenges, and compete against other families in this race against the clock to win a prize. (Best for ages 7 and up.)

Family Art Bites: Clifford the Big Red Dog 12:00–12:30, meet in atrium. Join museum educators as we visit artworks that remind us of Norman Bridwell's beloved children's series, *Clifford the Big Red Dog*.

Art Cart: Docent's Choice 1:00–3:00, atrium. This special collection of art can be touched by visitors wearing gloves. Docents will show you some of their favorite pieces.

The Birth of Chaplin's "Little Tramp" 1:30, lecture hall. 2014 marks the 100th anniversary of the creation of Charlie Chaplin's beloved "tramp" character. To celebrate this milestone, today and

tomorrow we present two different programs of short silent comedies that Chaplin made for Mack Sennett's Keystone Studios, where he created his mustachioed alter ego with baggy pants and bowler hat. (USA, 1914, b&w, DVD, silent with music tracks, 158/144 min.) Admission free; no tickets required.

Guided Tour: Highlights from the Collection 1:30–2:30, meet in atrium. Enjoy this lively walking tour featuring some of the masterworks in the collection.

Artmaking: Drawing in the Galleries 2:00–4:00, Armor Court. Try your hand at gesture drawing from the museum's armor collection. Led by museum educators.

Artmaking: Drawing with iPads 2:00–4:00, gallery 238. No pencil? No problem! Learn techniques to use an iPad to create quick sketches. Led by museum educators.

Family Art Bites: The Lion, the Witch, and the Wardrobe 3:00–3:30, meet in atrium. Join museum educators as we visit artworks that remind us of the C. S. Lewis classic *The Lion, the Witch, and the Wardrobe*.



JANUARY 3 CELEBRATE

**ONE HIGHLIGHT
AMONG MANY**
**The Wade Cup
with Animated
Script** 1200–1221.
Iran, Seljuk period.
Brass inlaid with
silver; h. 11.5 cm.
Purchase from the
J. H. Wade Fund
1944.485

Enjoy demonstrations and tours by curators, educators, and docents throughout the whole museum during the day, then stay late for MIX Celebrate!

Gallery Challenges All day. Think you've got a good eye for art? Put your skills to the test with scavenger hunts, gallery bingo, and trivia games that'll take you all over the museum.

Meditation in the Galleries 10:00–11:00, west glass box. Start your day with quiet meditation amid the Indian and Southeast Asian sculptures of the glass box gallery, led by Buddhist nun Ani Palmo Rybicki of the Songtsen Gampo Buddhist Center.

Curator Tour: Anita Chung 11:00–11:30, meet in the atrium. See the newly opened west wing galleries with curator of Chinese art Anita Chung.

Art Bites: The Hunger Games 12:00–12:30, meet in the atrium. Katniss Everdeen demonstrated remarkable skill with a bow and arrow in the 74th Annual Hunger Games, but she wasn't the first to show such prowess. Explore depictions of expert archers in this tour inspired by Suzanne Collins's *The Hunger Games*.

Chinese Painting Demonstration 1:00–3:00, atrium. CMA teaching artist Mitzi Lai demonstrates Chinese calligraphy and painting techniques.

Curator Tour: Stephen Fliegel 1:00–1:30, meet in the atrium. See the medieval galleries with curator of medieval art Stephen Fliegel.

Guided Tour: Highlights from the Collection 1:30, meet in the atrium. Enjoy this lively walking tour featuring some of the masterworks in the collection.

The Birth of Chaplin's "Little Tramp" 1:30, lecture hall. Program 2; see listing for January 2 screening.

Curator Tour: Mark Cole 2:00–2:30, meet in the atrium. Focus in on Abstract Expressionist painting with Mark Cole, curator of American painting and sculpture.

Curator Tour: Sonya Rhie Quintanilla 3:00–3:30, meet in the atrium. See the newly opened west wing galleries with curator of Indian and Southeast Asian art Sonya Rhie Quintanilla.

Art Bites: Potterific Portraits 4:00–4:30, meet in the atrium. Alas, Muggle portraits don't move, but Muggle painters still had some tricks of their own up their sleeves. Check out some of the most "magical" portraits in the collection.

MIX Celebrate 5:00–11:00, atrium and galleries. Celebrate this historic moment with the first MIX of 2014, featuring the return of Solstice favorite DJ Rekha, spinning her signature hip-hop-infused blend of contemporary electronic dance with Bhangra and Bollywood sounds.

JANUARY 4 SCHOLAR'S DAY

Delve into the new Chinese, Indian, and Southeast Asian galleries.

Gallery Challenges All day. Think you've got a good eye for art? Put your skills to the test with scavenger hunts, gallery bingo, and trivia games that'll take you all over the museum.

Meditation in the Galleries 10:00–11:00, west glass box. Start your day with quiet meditation amid the Indian and Southeast Asian sculptures of the glass box gallery, led by Buddhist nun Ani Palmo Rybicki of the Songtsen Gampo Buddhist Center.

Russian Ark Nonstop 10:15–4:45. Directed by Aleksandr Sokurov. Four continuous showings of a staggering 2002 Russian movie that consists of one unbroken, 96-minute shot through 33 galleries and corridors of St. Petersburg's Hermitage Museum, around 2,000 costumed extras, and across 300 years of Russian history. A singular sensation, now multiplied. Go with the flow! (Russia, 2002, subtitles, 99 min.) Free; no ticket required.

Art Bites Meet the Galleries 12:00–12:30, meet in the atrium. Meet new friends and reacquaint yourself with long-lost favorites! Get a quick look at highlights of the new west wing galleries.

Scholar's Talk 1:00–2:00, meet in gallery 244. *Collecting China in Cleveland: Ink Painting and Buddhist Sculpture*. Explore the rich traditions of ink painting and Buddhist sculpture in the new Chinese galleries with Dr. Noelle Giuffrida, assistant professor of East Asian art at Case Western Reserve University. Learn the stories behind how and when these remarkable works made their way into the museum's collection.

Chinese Painting Demonstration 1:00–3:00, atrium. CMA teaching artist Mitzi Lai demonstrates Chinese calligraphy and painting techniques.

Art Bites: From Buddha to Yoda 2:00–2:30, meet in the atrium. George Lucas drew on Buddhism to create the Jedi code as depicted in the *Star Wars* movies. Explore Buddhist ideas that inspired the movies through works in the collection.

Scholar's Talk 3:00–4:00, meet in gallery 245. *Dance, Deities, and Victory in Indian Art*. Artists have portrayed the great deeds of Indian gods and goddesses in a variety of ways. Dr. Paula Richman, William H. Danforth Professor of Religion at Oberlin College, highlights representations of divine figures in relation to dance, music, defeat of demons, and protection in the new Indian and Southeast Asian galleries.



Russian Ark Nonstop Single shot sensation

NEW YEAR REVOLUTIONS

New films from around the world. Unless noted, all show in the lecture hall. Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Vouchers, in books of ten, can be purchased at the museum ticket center for \$70, CMA members \$60.

American Promise Friday, January 3, 6:30. Sunday, January 5, 1:30. Directed by Joe Brewster and Michele Stephenson. Shot over a 13-year period, this intimate, groundbreaking documentary charts the rollercoaster K-12 educational odyssey of two NYC African American boys that began at an elite, mostly white private school. "A hard-edged and inspiring account of how African American males can attain academic success" —*Hollywood Reporter*. Cleveland premiere. (USA, 2013, 134 min.)

Men at Lunch Wednesday, January 8, 7:00. Directed by Seán Ó Cualáin. Who were the 11 construction workers sitting on a steel girder and eating lunch high above Manhattan in the famous 1932 photo *Lunch atop a Skyscraper*? And who took this iconic image of 30 Rockefeller Plaza? This new film tries to answer these questions while also paying tribute to American immigrants. Cleveland theatrical premiere. (Ireland, 2012, 75 min.)

Following the Ninth: In the Footsteps of Beethoven's Final Symphony Friday, January 10, 7:00. Sunday, January 12, 1:30. Directed by Kerry Candaele. This inspiring new film examines the legacy of Beethoven's final symphony and its historic resonance for activists in Pinochet's Chile, in Cold War East Berlin, and at China's Tiananmen Square—and for hundreds of Japanese choristers who perform the "Ode to Joy" every December. "[A] majestic



Kiss the Water Fine art for fish

sonic travelogue charting the inextricable relationship between music and the human experience" —*Village Voice*. Cleveland premiere. (Germany/USA/UK, 2011, 80 min.)

This Is Martin Bonner Wednesday, January 15, 7:00. Directed by Chad Hartigan. This sensitive, low-key drama is one of the most acclaimed Amerindie films of 2013. A 58-year-old divorced man, recently downsized, moves to Reno, where he helps an ex-con adjust to life on the outside—while simultaneously trying to find his own place in a new locale. "A minimalist masterpiece" —*L.A. Times*. Cleveland premiere. (USA, 2013, 83 min.)

Muscle Shoals Friday, January 17, 7:00. Sunday, January 19, 1:30. Directed by Greg "Freddy" Camalier. With Aretha Franklin, Mick Jagger, Alicia Keyes, Gregg Allman, et al. This eye- and ear-opening new music film explores how Rick Hall overcame poverty and adversity to record some of the most memorable rock, soul, and R&B hits of the 1960s and 1970s at his FAME Studios in Muscle Shoals, Alabama. "The next must-see music doc" —*Hollywood Reporter*. Cleveland theatrical premiere. (USA, 2012, 111 min.)

Kiss the Water Wednesday, January 22, 7:00. Directed by Eric Steele. Legendary among fly fishermen, the beautiful and intricate lures hand-crafted for decades by Scotland's late Megan Boyd are even displayed in museums. This sensual, poetic movie

Above right: Tokyo Waka Urban poetry

Mademoiselle C Fashion action

looks at this eccentric woman, her remarkable creations, and the anglers who used them (including Prince Charles). Cleveland premiere. (USA/UK, 2013, 80 min.)

Mademoiselle C Friday, January 24, 7:00. Sunday, January 26, 1:30. Directed by Fabien Constant. With Tom Ford, Karl Lagerfeld, Sarah Jessica Parker, Kate Upton, et al. French *Vogue* editor-in-chief Carine Roitfeld moves to New York to start her own magazine in this new documentary. "All the artistry and absurdity, glamour and grit of the fashion industry are on display" —*RogerEbert.com*. Cleveland premiere. (France, 2013, 93 min.)



Tokyo Waka Wednesday, January 29, 7:00. Directed by John Haptas and Kristine Samuelson. "Waka" is a term for Japanese poetry, and this award-winning film is a poem about Tokyo, its people, and 20,000 crows that also live there. "A nimble consideration of the collision between the wildness of nature and the orderly bustle of modern urban life. . . . An essay on ornithology, Japanese culture and the challenges of pest control" —*N.Y. Times*. Cleveland premiere. (USA/Japan, 2012, 63 min.)

MASTERS OF THE VIOLIN ON FILM

The Prime Ministers: The Pioneers

Friday, January 31, 6:45. Sunday, February 2, 1:30. Directed by Richard Trank. This insider's look at Israeli prime ministers Levi Eshkol and Golda Meir is derived from the memoirs of Yehuda Avner, a longtime aide and speechwriter. The film sheds new light on wars, terrorism, and the young nation's relationship with the U.S. Cleveland premiere. (USA, 2013, 115 min.)

Mother of George Wednesday, February 5, 7:00. Friday, February 7, 7:00. Directed by Andrew Dosunmu. With Danai Gurira and Isaach De Bankolé. A newly wed Nigerian woman living in contemporary Brooklyn is unable to conceive a child, so takes drastic measures. This visually resplendent look at New York's modern Yoruba community has a 92% "fresh" rating on RottenTomatoes.com. "The most visually arresting drama of 2013, and certainly one of the year's best films" –*The Playlist*. Cleveland premiere. (USA, 2013, 106 min.)



Mother of George
Yoruba NYC

When I Walk Wednesday, February 12, 7:00. Friday, February 14, 7:00. Directed by Jason DaSilva. In this frank, moving, and inspiring video diary, a filmmaker diagnosed with multiple sclerosis eight years ago at age 25 chronicles the effects of the disease on his body, his psyche, and his family. "Extraordinarily accomplished, poignant, and wise." –*L.A. Times*. Cleveland premiere. (USA/Canada, 2013, 84 min.)

The Pervert's Guide to Ideology Dry wit

Three films that complement "Masters of the Violin" concerts in this year's CMA Performing Arts Series (see page 38). Each film \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

Speak the Music: Robert Mann and the Mysteries of Chamber Music

Sunday, February 9, 1:30. Directed by Allan Miller. The Oscar-winning director whom the *N.Y. Times* has called "America's foremost filmmaker of documentaries on classical music" profiles Robert Mann, founding member and first violinist of the Juilliard String Quartet for over 50 years. Cleveland theatrical premiere. (USA, 2013, 58 min.)

Humoresque Sunday, February 16, 1:30. Directed by Jan Negulesco. With Joan Crawford, John Garfield, and Oscar Levant. This full-bodied melodrama tells of an ambitious but dirt-poor violinist who becomes involved with his wealthy, lonely, emotion-



God's Fiddler Heifetz in home movies

ally unstable patroness. Isaac Stern dubbed the violin playing. 35mm print preserved by the Library of Congress. (USA, 1946, 125 min.)

God's Fiddler: Jascha Heifetz Sunday, February 23, 1:30. Directed by Peter Rosen. With Itzhak Perlman. The life of the legendary Russian-born violin virtuoso is recounted in this new film that even features clips from Heifetz's home movies. Cleveland theatrical premiere. (USA/Russia, 2011, 87 min.)

The Pervert's Guide to Ideology

Wednesday, February 19, 6:30. Friday, February 21, 6:30. Directed by Sophie Fiennes. Superstar Slovenian philosopher, psychoanalyst, and cultural theorist Slavoj Žižek examines a wide variety of film classics (from *Taxi Driver* to *Titanic*, *The Searchers* to *The Dark Knight*) to explore how films reinforce ideologies that shape our beliefs and practices. "A lecture like no other" –*Village Voice*. "Exhilarating" –*Time Out New York*. Cleveland premiere. (UK/Ireland, 2012, 136 min.)

Enzo Avitabile Music Life Wednesday, February 26, 7:00. Friday, February 28, 7:00. Directed by Jonathan Demme. In this joyous celebration of world music by Jonathan Demme (*Stop Making Sense*, *Neil Young: Heart of Gold*), Neapolitan saxophonist and composer Enzo Avitabile leads a series of exuberant jam sessions with stellar string-musicians from Cuba, Mauritania, Iran, Pakistan, et al. "Demme has crafted yet another superb document of musicians at work . . . A wonderful film, as in, it's full of wonders" –*Village Voice*. Cleveland premiere. (Italy, 2012, subtitles, 79 min.)



MASTERS OF THE VIOLIN SERIES



Featuring some of the world's greatest living violinists, the series takes a curatorial look at this magical instrument from both historical and stylistic points of view. See page 37 for a series of related films.

Philip Kass: Rare Italian Violins

Thursday, February 6, 6:00. Philip J. Kass, curator of string instruments at the Curtis Institute of Music, is one of the most sought-after expert appraisers of fine classic stringed instruments and bows in the world. His fascinating talk—a perfect segue into a series of concerts performed on a number of rare Italian violins in February—focuses on what really makes a Strad or an Amati such special instruments, compelling people to pay millions for them. Free with ticket to Gil Shaham performance.

Gil Shaham, solo violin Thursday, February 6, 7:30. “One of today’s pre-eminent violinists” —*The New Yorker*. His combination of flawless technique with inimitable warmth and a generosity of spirit have solidified his legacy as an American master. Shaham brings his unique approach to J. S. Bach’s beloved sonatas and partitas for solo violin with an eye toward releases of the complete works on CD in the coming seasons. Shaham plays the 1699 “Countess Polignac” Stradivari. \$39–\$59.



Masters of the Violin Clockwise from upper left: Gil Shaham, Riccardo Minasi, and Ray Chen



Riccardo Minasi and Musica Antiqua Roma

Wednesday, February 19, 7:30. “Bold, expressive, and welcoming of vibrato . . . mercurial brilliance” —*Gramophone*. Specializing in the musical repertoire from the Renaissance to the classical period, Minasi is one of the leading Baroque violinists of today and among the most sought-after concertmasters in Europe. In 2007 Minasi founded the chamber ensemble Musica Antiqua Roma, with whom he plays hidden gems of 17th- and 18th-century Italian composers. \$33–\$51.

GALLERY CONCERT

Chamber Music in the Galleries

Wednesday, February 5, 6:00. The museum’s galleries come alive with the sound of chamber music with these free one-hour performances that highlight the extraordinary wealth of musical talent around University Circle. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Programs to be announced week of performance. Check the museum’s website for details.

Ray Chen and Julio Elizalde Wednesday, February 12, 7:30. “From the first notes there was no doubt of being in the presence of something special” —*The Strad*. Winner of the Queen Elisabeth Competition (2009) and the Yehudi Menuhin Competition (2008), Ray Chen is among the most compelling young violinists today. Pianist Julio Elizalde joins Chen, who plays the 1702 “Lord Newlands” Stradivari. Program includes works by Mozart (Sonata in A major, K. 305), Sarasate, and Beethoven (Violin Sonata No. 9, “Kreutzer”). \$29–\$45.

COMING SOON

Flamenco Festival explores three aspects of the art of flamenco—*baile*, *cante*, and guitar—through the remarkable contributions of three of its most revered figures in Spain today: *Eva Yerbabuena* (baile/dance; March 5), *Estrella Morente* (cante/singing; March 12), and *Tomatito* (guitar; March 14). Singer *Asif Ali Khan* performs Sufi devotional music with his ensemble (March 19).

TRANSFORMER STATION

CMA Concerts in the Transformer Station (1460 W. 29th St.) continue in January. See page 45.

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/performingarts.

IN THE GALLERIES

Guided Tours 1:30 daily, plus Saturday and Sunday at 2:30. Join a CMA-trained volunteer docent and explore the permanent collections and non-ticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Meet at the info desk. Free.

Art in the Afternoon Second Tuesdays, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Bites Get some food for thought in lunchtime talks with a twist—unique explorations of the galleries inspired by your favorite books, television shows, and more. Meet in the atrium.

Picturing Panem Thursday, January 23, 12:30. Imagine the world of the *Hunger Games* with a look at art, arms and armor, and more from the collection.

The Monuments Men Thursday, February 20, 12:30. See art in the museum rescued by the Monuments Men during World War II.

Seeing Through Our Eyes: A Conservation Investigation Wednesday, January 29, 7:00, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Get a closer look at *Fragments of the Invisible* with objects conservators Samantha Springer and Colleen Snyder as they discuss identifying materials in African artworks, collaborating with other scholars, and using a CT scan to explore the cavities inside one of the Songye figures. Find out what they've already discovered, and where future analysis might lead. Meet in the exhibition.

Flash Perspectives: Hank Willis Thomas Thursday, February 6, 7:00, Transformer Station. Delve into the work of Hank Willis Thomas with this special "flash" talk presentation: three talks, ten minutes each, on three different aspects of the artist's work, with an introduction by Barbara Tannenbaum, curator of photography.

Mini-Drama: The Real-Life Heartbreaks and Romances of CMA's Portrait Miniatures Friday, February 14, 7:00, prints and drawings galleries. Curator Cory Korkow reveals the true stories of the people whose intimate portraits appear in the exhibition *Disembodied: Portrait Miniatures and Their Contemporary Relatives*, which closes on February 16.

Remaking Tradition Sunday, February 16, 2:00, Kelvin and Eleanor Smith Foundation Gallery. Sinéad Vilbar, curator of Japanese and Korean art, discusses the new exhibition *Remaking Tradition: Modern Art of Japan*. Discover how Japanese artists invented new traditions for a new age by drawing on influences from traditional Japanese painting, the emerging crafts tradition, and Western styles of oil painting and sculpture. Free; exhibition ticket required.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month from 11:00–4:00 for a variety of family-friendly activities including art-making, storytelling, scavenger hunts, and movement-based gallery talks—no two Sundays are the same! Second Sundays features a unique theme each month in conjunction with the museum's collection, exhibitions, and events. Sponsored by PNC Bank.

Chinese New Year January 12. Gallop into the Chinese New Year with us! Create your own puppet to "gallop" in our horse puppet race, find all 12 animals from the Chinese zodiac in our galleries, and make your own fortunes!

All Around the Museum February 9. Get to know the whole museum! Create your own treasure map, join an expedition through the galleries, and take a picture with the museum's Art Crew.

Conservation Gallery Talk Hear conservators discuss works in the *Fragments of the Invisible* show. Left: Objects conservator Samantha Springer at work



CÉCILE FROMONT: EXPERT ON CONGOLESE ART



Crucifix late 1800s–early 1900s. Democratic Republic of the Congo or Cabinda, Kongo people. Brass, iron alloy, wood; 44.7 cm. René and Odette Delenne Collection, Leonard C. Hanna Jr. Fund 2010.444

Five Centuries of Art and History in the Congo Saturday, January 18, 2:00, recital hall. On view in the exhibition *Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture*, this crucifix is one of many Kongo works that will be examined by Dr. Cécile Fromont, assistant professor of art history at the University of Chicago, in a January lecture.

Drawing from the CMA's outstanding collection and other treasures of expressive culture from West Central Africa, Fromont's lecture explores 500 years of the region's history through art. A careful analysis of crucifixes, power figures, and regalia outlines the rich political, religious, and artistic trajectory of this exceptionally well-documented part of Africa. Key artworks, put into their broader visual and material context, reveal the Central Africans' own perspectives on key moments of the history of their region, such as the Kingdom of Kongo's adop-

tion of Catholicism circa 1500, the era of the slave trade, and the rise and apex of colonialism in the late 19th and 20th centuries.

Cécile Fromont received her Ph.D. in history of art and architecture from Harvard University in 2008. Prior to joining the University of Chicago faculty, she was a postdoctoral scholar at the Michigan Society of Fellows and an assistant professor in the department of the history of art at the University of Michigan, Ann Arbor. Her 2011 article "Dance, Image, Myth, and Conversion in the Kingdom of Kongo" in volume 44 of *African Arts* was selected as one of 50 influential journal articles published by the MIT Press between 1962 and 2012.

Support for the lecture has been provided in part by the Friends of African and African-American Art, Dr. and Mrs. Roland W. Moskowitz, Mr. Alan Gordon Lipson and Ms. Judith D. Harris, Mr. and Mrs. Robert H. Jackson, and Dr. Sharon E. Milligan.



HANK WILLIS THOMAS TALK AND ROUNDTABLE

Hank Willis Thomas Saturday, February 1, 2:00, Gartner Auditorium. One of the most provocative and thoughtful artists of our time, Thomas sees his work in photography, video, and installation as an opportunity to address issues of race and identity as approached in advertising and popular culture. The artist first spoke in Cleveland in 2012 and returns to discuss his latest work and collaborative projects on the occasion of his solo show *Hank Willis Thomas*, on view now in the CMA photography galleries and at the Transformer Station, 1460 W. 29th St. A book signing follows. \$15. Thanks in part to support from Nesnadny + Schwartz, admission is free for CMA members and students (with ID at ticket center). Reservations required.

Additional support provided by University Circle United Methodist Church.

Blueprint Roundtable Saturday, February 2, 2:00, Gartner Auditorium. Black male leaders representing several generations in the Cleveland community discuss what it means to be a black male in an attempt to dismantle communication boundaries. These discussions are presented in conjunction with the video installation *Question Bridge: Black Males*, on view at the Transformer Station in the exhibition *Hank Willis Thomas*. Free; registration required.

Support provided in part by Cleveland Clinic.

Your Skin Has the Power to Protect You 2008/2008 from *Unbranded*, 2008. Hank Willis Thomas (American, born 1976). Digital chromogenic print; 166.4 x 130.8 cm. Purchase from the J. H. Wade Fund 2012.63. © Hank Willis Thomas

VAN GOGH: THE FACE IN THE MIRROR

Repeat Vincent van Gogh (Dutch, 1853–90). *The Postman Joseph Roulin*, February–March 1889. Oil on canvas; 65 x 54 cm. Collection Kröller-Müller Museum, Otterlo

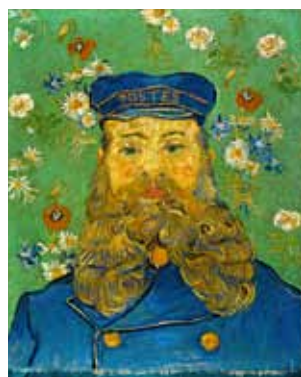
Portrait of Joseph Roulin, March 1889. Oil on canvas; 64.4 x 55.2 cm. Museum of Modern Art, New York, Gift of Mr. and Mrs. William A. M. Burden, Mr. and Mrs. Paul Rosenberg, Nelson A. Rockefeller, Mr. and Mrs. Armand P. Bartos, The Sidney and Harriet Janis Collection, Mr. and Mrs. Werner E. Josten, and Loula D. Lasker Bequest (all by exchange)

Friday, February 28, 7:00, Gartner Auditorium. George Shackelford, deputy director of the Kimbell Art Museum, Fort Worth, speaks on Vincent van Gogh's remarkable self-portraits, from the earliest drawings made about 1881 to the last disturbing paintings of 1889. Drawing on the artist's writings, Shackelford chronicles Vincent's search to fix his own image in the context of his biography and relates the artist's remarkable paintings and drawings to the history of self-portraiture from Rembrandt to Lucian Freud. Shackelford is co-author of *Van Gogh: Face to Face* (2000), *Gauguin Tahiti* (2003), and *Degas and the Nude* (2011). Prior to his appointment at the Kimbell, Shackelford served as chairman of European art and curator of

modern art at the Boston Museum of Fine Arts until 2011, where he curated the exhibition *Van Gogh: Face to Face*, focused on Van Gogh's evolving approach to the portrait throughout his tragically brief life.

Free; reservations required. This lecture has been generously sponsored by the Painting and Drawing Society in conjunction with the exhibition *Van Gogh Repetitions*, opening to the public on Sunday, March 2.

CMA members may preview the exhibition starting at 4:00 on Friday, February 28 and 10:00–5:00 on Saturday, March 1. Please note that although admission during the preview days is free to members, timed tickets are required and can be obtained in advance, online or at the museum.



CWRU AUDITS

Museum members may audit CWRU art history classes for \$200; classes run January 13 to April 28. Register through the ticket center.

ARTH 230 Ancient Roman Art and Architecture Maggie Popkin T/TH 2:45–4:00

ARTH 302/402 Buddhist Arts of Asia Noelle Giuffrida T/TH 11:30–12:45

JOIN IN

Art Cart A hands-on experience in the museum galleries allow patrons of all ages to touch genuine works of art. Art Cart experiences may be organized for groups, for a fee. Contact Karen Levinsky at 216-707-2467.

China: Art and Technology Sunday, January 12, 1:00–3:00. Celebrate some of China's contributions and satisfy your curiosity when you examine and touch authentic objects made of silk, ceramic, and bronze. Learn techniques of their manufacture and admire aesthetics that shaped both ancient Chinese culture and ours today.

Docents' Choice Sunday, February 9, 1:00–3:00. The touchable objects in the museum's education art collection relate to artworks all around the museum! Join us when the docents share their favorites.

Art and Fiction Book Club Wednesday, January 15, 22, and 29, 1:30–2:45, classroom A. January's selection is *The Temple of the Golden Pavilion* by Yukio Mishima, which tells the story of Mizoguchi, a stutterer who feels utterly alone until becoming an acolyte at a famous, extraordinarily beautiful temple in Kyoto. This quarterly structured look at art history through both historical fiction and narrative nonfiction is led by the museum's department of education and interpretation, with curators and other museum staff. \$40, CMA members \$30. Register through the ticket center.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for Art Stories, a weekly storytime program that combines children's books, artworks from the CMA collection, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up to participate together. Free; preregistration encouraged as space is limited. Register through the ticket center.

Do You Hear What I Hear? January 2

It's Snowing! January 9

Around the World January 16

Jump for Japan! January 23

In the Jungle January 30

Big and Little February 6

Making Music February 13

Knights! February 20

Loads of Lines February 27



STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow to join this casual and lively discussion in the galleries—for parents and caregivers and their pre-toddler-age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Limit 10 pairs; register through the ticket center. Meet at the information desk in the atrium.

Chinese Art—newly opened galleries! January 15

Love Stories February 19

Who's in Charge? March 19

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together.

Smaller Is Better: Portrait Miniatures

Sunday, January 26, 1:00–3:30. Create miniature works of art perfect for exchanging with friends and loved ones—just as the artworks in the special exhibition *Disembodied: Portrait Miniatures and Their Contemporary Relatives* were originally used. Our mementoes will be made on sheets of plastic, then shrunk to miniature size. We'll even fashion fancy frames or boxes to hold our treasures. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Tabletop Screens Inspired by the Modern Art of Japan Sunday, March 2,

1:00–3:30. Screens from the exhibition *Remaking Tradition: Modern Art of Japan* and CMA's own collection are the inspiration for tabletop versions. Watercolor paintings will adorn our paper-mounted frames. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration begins January 2; general registration begins January 15.

FAMILY GAME NIGHT

Museum Olympiad 2014 Friday, February 21, 5:30–8:00. Bring your family and compete in little-known Olympic events such as the Gallery Biathlon, Museum Twister, Sports Bingo, and more. Meet us at our Olympic Village in the atrium; we'll play games there and in the galleries. Who knows, you just might be a medal winner! Provenance Café will have family-friendly snacks for those who work up an appetite. \$24 per family, \$20 CMA members; all tickets \$25 day of event. Register through the ticket center: 216-421-7350.

ADULT STUDIOS

Learn from artists in informal studios with individual attention. Note: ALL watercolor classes held at CMA during the winter.

Painting for Beginners, Oil and

Acrylic 8 Tuesdays, January 7–February 25, 10:00–12:30. Learn about warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization. Instructor: Susan Gray Bé. \$195, CMA members \$150. Bring your own supplies or buy for \$80.

Intro to Drawing 8 Tuesdays, January 7–February 25, 12:30–3:00. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques. Instructor: Darius Steward. \$202, CMA members \$155. Bring your own or CMA provides basic supplies.

Drawing in the Galleries 8 Wednesdays, January 8–February 26, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. High

school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$202, CMA members \$155. All supplies provided.

Intro to Painting 8 Wednesdays, January 8–February 26, 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Instructor: Cliff Novak. \$195, CMA members \$150. Supplies discussed at first class.

Watercolor 8 Wednesdays, January 8–February 26, 10:00–12:30. Learn advanced color mixing and composition in a relaxed and comfortable atmosphere. Paper is provided and materials reviewed in the first class. All levels of painters invited. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evening 8 Wednesdays, January 8–February 26, 6:00–8:30. Learn about mixing colors and basic composition. Paper is provided and materials reviewed in the first class. All levels of painters invited. Instructor: Jesse Rhinehart. \$195, CMA

members \$150. Relax and unwind after work.

Beginning Watercolor 8 Thursdays, January 9–February 27, 10:00–12:30. This class can be a mix of beginner and advanced students. Beginners will be given a comprehensive approach and understanding of watercolor. Paper provided and materials reviewed in the first class. Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Composition in Oil 8 Fridays, January 10–February 28, 10:00–12:30 or 6:00–8:30. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$213, CMA members \$165 (includes model fee). Bring your own supplies or buy for \$80.

Introduction to Drawing 8 Fridays, January 10–February 28, 6:00–8:30. Learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Darius Steward. \$202, CMA members \$155. Bring your own or CMA provides basic supplies.

All-Day Workshop: Drawing from Sculpture Sunday, January 26, 10:00–4:00 (bring or buy lunch). Using sculpture as inspiration, explore a variety of drawing techniques in media such as charcoal and various pencils, including conté crayon. Instructor: Susan Gray Bé. \$100, CMA members and TRC Advantage \$80. Fee includes supplies.

All-Day Workshop: Serial Prints Sunday, March 16, 10:00–4:00 (lunch on your own). Explore printmaking techniques to use with your students. Instructor: Cliff Novak. \$100, CMA members and TRC Advantage \$80. Fee includes parking and supplies.

Gestural Drawing in the Atrium and Galleries 3 Sundays, February 16–March 2, 12:30–3:00. Experience the brilliant light of the atrium while drawing a live model, plus other afternoons in the galleries. Quick poses in charcoal and conté followed by longer drawings in various dry media. Instructor: Susan Gray Bé. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.



MY VERY FIRST ART CLASS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

January Sessions 4 Fridays, January 10–31, 10:00–10:45 (ages 1½–2½)

4 Fridays, January 10–31, 11:15–12:00 (ages 2½–4½)

February Sessions 4 Fridays, February 7–28, 10:00–10:45 (ages 1½–2½)

4 Fridays, February 7–28, 11:15–12:00 (ages 2½–4½)

March Sessions 3 Fridays, March 7–21, 10:00–10:45 (ages 1½–2½)

3 Fridays, March 7–21, 11:15–12:00 (ages 2½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art making, storytelling, movement, and play. January topics: *Big/Little, Winter, Animals, Build It*. February topics: *Cities, Hearts, Then What Happened, Dance*. March topics: *Sculpture, Pattern, 123*.

Limit 9 adult/child pairs. One adult/child pair \$65, CMA family members \$55; additional child \$24. March session: one adult/child pair \$48, CMA family members \$41. Register through the ticket center.

ART CLASSES FOR CHILDREN AND TEENS

6 Saturdays, January 18–February 22, 10:00–11:30 or 1:00–2:30. Your child can learn about the treasures of the Cleveland Museum of Art while developing his or her own creativity. We learn by looking at art and making it in the studios.

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Discover geometric and organic shapes in our galleries. Back in the classroom, we'll make shapes from paper, fabric, paint, and many other things.

Buzz, Flutter, Slither, and Claw (ages 5–6) Find bugs, birds, snakes, and animals in our galleries and then create these creatures out of all kinds of art materials.

Art Experiments (ages 6–8) Artists learn by experimenting with lots of different materials. We'll look at examples in our collection and then practice with metal foil, paint, papier-mâché, and found materials.

Time Travelers (ages 8–10) Travel the world through our galleries and visit Egypt, Japan, South America, and the Middle Ages in Europe. After our travels we'll make our own art from fabric, paint, clay, and other materials.

Draw, Paint, Print! (ages 10–12) Learn new skills and perfect the ones you already know. Experiment with color mixing and different kinds of paint. Learn simple printmaking techniques. Anyone can succeed in this class with a sampling of media.

Intro to Painting for Teens (ages 13–17) We will focus on different styles and techniques using watercolor and acrylic. The class learns from observation in the galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Learn how to make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animation shorts. Instructor: Dave Shaw. Limit 10. \$120, CMA members \$100.

Fees and Registration Most classes \$84, CMA family members \$72. Art for Parent and Child \$96/\$84. Claymation \$120/\$100. Register through the ticket center.

SAVE THE DATES FOR SPRING!

6 Saturdays, March 15–April 26 (no class April 19), 10:00–11:30 or 1:00–2:30. Member registration begins February 1; general registration on February 15.

NEW! SUMMER CAMPS

Innovation through Environmental Design June 23–27, 9:00–4:00. This one-week camp for 7th and 8th grade students uses the principles of design, allowing for experimentation, creativity, and problem solving. Campers explore the ways that artists and architects solve design challenges at the CMA. Campers engage in art making at Laurel's Butler campus, including printing, mud painting, and sculptures that float. The week culminates with the creation of a large-scale outdoor sculpture or installation at the Butler campus. \$350. Register online at www.laurel.org/summer beginning January 2014 or call 216-455-0154.

Ceramic Creativity June 23–27, 9:00–4:00. This camp for 5th and 6th grade students fosters creativity through the tactile medium of ceramics. Students are encouraged to push the ceramic medium as far as their imagination can take them. This camp includes exploration of the CMA collection of ceramic works from around the world. Experiment with various hands-on methods of ceramic construction and decoration, including raku, faience, and slip. The week culminates with an outdoor firing of a piece of raku pottery at Laurel's Butler campus. \$350. Register online at www.laurel.org/summer beginning January 2014 or call 216-455-0154.

Archaeology in the Circle: Summer Dig Camp July 28–August 1, 9:00–3:00, Greis Center. Join the dig at University Circle for a week of intensive archaeological fun with experts from Hawken's science department, the Natural History Museum, and the CMA! Spend a fabulous week working on an archaeological simulation, uncovering artifacts, reconstructing recovered materials, interpreting our findings, and learning about various cultures, including ancient Egypt, ancient China, and native northeast Ohio. In addition to learning excavation skills, campers will make stone tools, create cave paintings, and learn how to use various primitive tools. For ages 8 to 12. \$350. For registration information, go to www.hawken.edu/summer.



Telling Tales Storytelling in the galleries

Art Cart Docent Kim Lansdowne shares an Art Cart object with young visitors.

MARTIN LUTHER KING JR. DAY

Let Freedom Ring: Celebrating the Life of Dr. Martin Luther King Jr.

Monday, January 20, 11:00–4:00. Visitors of all ages are invited to participate in a day filled with activities honoring the life and legacy of Dr. Martin Luther King Jr. Enjoy hands-on family art projects, gallery activities, Art Stories, the museum's Art Cart, and live performances in the atrium. Don't miss this opportunity to honor Dr. King in the museum's community spaces. Free to all!



FOR TEACHERS

Art to Go See and touch genuine art objects when Art to Go comes to you with a selection from the museum's distinctive education art collection. Lessons are designed to connect curricula to state standards. Information at clevelandart.org or call Karen Levinsky at 216-707-2467.

NEW ART TO GO SUITCASE

Art of the Alphabet This history of the Western alphabet and its applications and adaptations by artists considers the relationship between image and text that has persisted since civilization embarked on the road to literacy.

All-Day Workshop: Drawing from Sculpture Sunday, January 26, 10:00–4:00 (cross-listed with adult studios; see page 42). \$100, CMA members and TRC Advantage \$80.

Educator's Night Out: Exploring Identity Wednesday, February 5, 6:00–7:30. Enjoy a relaxing evening as we dive into history, literature, and art to investigate classroom connections related to identity. Cash bar; first drink on us! Fee includes teaching materials. \$5, free for TRC Advantage members.

Early Childhood Educator Workshop: Integrating Art across the Curriculum Saturday, March 1, 10:00–1:00. Use art as a teaching tool. Content developed for pre-K through first grade educators, but all are welcome. Training approved by Step Up To Quality. \$25, TRC Advantage \$20; fee includes parking.

All-Day Workshop: Serial Prints Sunday, March 16, 10:00–4:00 (lunch on your own) (cross-listed with adult studios; see page 42). \$100, CMA members and TRC Advantage \$80.

TRC to Go From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

Teacher Resource Center Advantage Join to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels available.

Register through the ticket center. Information: Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). Check www.clevelandart.org/learn for latest workshop information.

INGALLS LIBRARY

Recently the Ingalls Library launched an ambitious project to connect research resources to the museum's art objects via technology. The Linked Data Initiative is part of ongoing efforts by the library staff to simplify object research. For library patrons and museum visitors, the outcome is appealing. If you like Rodin's *Age of Bronze*, you might know that the sculpture is numbered 1918.328 in the museum's "collections online." Similarly, every book in the library catalog is also assigned a number. Two Institute of Museum and Library Services grant interns are combing the library's vast collection and linking references to museum objects to those objects' collection records, ultimately allowing you with one click to access all the available information. Volunteers interested in participating in this project may contact the library by e-mail: library@clevelandart.org.

COMMUNITY ARTS

Parade the Circle Leadership Workshops The 25th annual Parade the Circle is Saturday, June 14. Free workshops in parade skills for leaders of school or community groups preparing parade entries help you plan your parade ensemble. Workshops begin March 11 at the parade studio and continue into April. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 9.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or commartsinfo@clevelandart.org.

TRANSFORMATION



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During January and February we proudly acknowledge the annual support of the following donors:

Lucia S. Nash

Mr. and Mrs. Alfred M. Rankin Jr.

Peter and Julie Raskind

Mr. and Mrs. Albert Ratner

Mr. and Mrs. James A. Ratner

Donna and James Reid

Sarah P. and William R. Robertson

IN THE STORE

Right in Time for Valentine's Day

PONO by Joan Goodman Jewelry, \$175-\$300. Necklace pictured, \$180. About the line: From the start, PONO has been inspired by the breathtaking exoticism of Hawaii (perhaps Joan's favorite place in the entire world, and where in the 1970s she met a fascinating woman named Pono), the eclectic creativity of New York City (where our creative and commercial work takes place), and the sophistication and tradition of Italy (where our jewelry is lovingly, artisanally manufactured). Members receive 25% off during January and February.



MAKING A GIFT USING RETIREMENT ASSETS

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to access your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Your retirement-plan benefits are very likely a significant portion of your net worth. And because of special tax considerations, they could make an excellent choice for funding a charitable gift. Charitable gifts using retirement assets can be made during your lifetime or directly through your will. Retirement-plan benefits include assets held in individual retirement accounts (IRAs), 401(k) plans, profit-sharing plans, Keogh plans, and 403(b) plans.

Retirement-plan benefits often make an excellent choice for funding a testamentary charitable gift to the Cleveland Museum of Art. Not only will such a gift escape federal income tax and avoid any potential federal estate tax, but it is also another way to make a significant gift without using current assets. This combination of income taxes and estate taxes could result in a tax hit of more than 63% of the retirement-plan benefits.

When you make a gift of retirement assets during your lifetime, income taxes on assets in a retirement plan are deferred but not avoided. That means as these assets are withdrawn during retirement they are subject to federal income taxes. Withdrawing funds from your retirement plan and making a gift of some or all of those funds to support the Cleveland Museum of Art will create two tax events: The withdrawn funds will be subject to federal income tax, but the amount contributed to the Cleveland Museum of Art will generate a charitable deduction that will offset some or all of the tax. For some individuals, however, the deductible amounts on federal and state tax returns will be less than the taxable distributions, in which case not all taxes will be offset.

For more information on making a planned gift to the Cleveland Museum of Art, please contact Diane M. Strachan, CFRE at 216-707-2585 or dstrachan@clevelandart.org.

Maja S. K. Ratkje in concert in the Transformer Station in November

TRANSFORMER STATION

CMA Concerts in the Transformer Station (1460 W. 29th St.) continue in January, featuring some of the finest genre-defying artists of our time. Since the series started in October, these virtuoso performances in the intimate setting of a vanguard contemporary art gallery have electrified audiences and garnered critical praise. Upcoming performances include Fred Frith, Third Coast Percussion, Carl Stone, and more. Check clevelandart.org for details.



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JANUARY

SUN 10-5 **MON** closed **TUE** 10-5 **WED** 10-9 **THU** 10-5 **FRI** 10-9 **SAT** 10-5

\$ Admission fee
R Reservation required
T Ticket required
M Members only



Following the Ninth Beethoven rolls over

		1 Museum closed New Year's Day	2 NEW YEAR, NEW CMA <i>Events all day</i> Member Registration begins <i>Art Together: Tabletop Screens</i> R\$ Art Stories 10:30-11:00 <i>Do You Hear What I Hear?</i> R Guided Tour 1:30 Films 1:30 <i>The Birth of Chaplin's "Little Tramp," Program 1</i>	3 CELEBRATE <i>Events all day</i> Guided Tour 1:30 Films 1:30 <i>The Birth of Chaplin's "Little Tramp," Program 2</i> Film 6:30 <i>American Promise</i> \$ MIX: Celebrate 5:00-11:00	4 SCHOLAR'S DAY <i>Events all day</i> All-Day Film Showing 10:15-4:45 <i>Russian Ark</i> Nonstop Guided Tours 1:30 & 2:30
5 Guided Tours 1:30 & 2:30 Film 1:30 <i>American Promise</i> \$	6 Museum closed	7 Adult Studios begin <i>Painting for Beginners</i> 10:00; <i>Intro to Drawing</i> 6:00 R\$ Guided Tour 1:30	8 Adult Studios begin <i>Drawing in the Galleries</i> 10:00 or 6:00; <i>Intro to Painting</i> 10:00; <i>Watercolor</i> 10:00; <i>Watercolor in the Evening</i> 6:00 R\$ Guided Tour 1:30 Film 7:00 <i>Men at Lunch</i> \$	9 Adult Studios begin <i>Beginning Watercolor</i> 10:00; <i>Intro to Drawing</i> 6:00 R\$ Art Stories 10:30-11:00 <i>It's Snowing!</i> R Guided Tour 1:30	10 Adult Studios begin <i>Composition in Oil</i> 10:00 or 6:00; <i>Beginning Watercolor</i> 10:00 R\$ My Very First Art Class begins 10:00 or 11:15 R\$ Guided Tour 1:30 Film 7:00 <i>Following the Ninth</i> \$
12 Second Sunday 11:00-4:00 <i>Chinese New Year</i> Art Cart 1:00-3:00 <i>China: Art and Technology</i> Guided Tours 1:30 & 2:30 Film 1:30 <i>Following the Ninth</i> \$	13 Museum closed	14 Guided Tour 1:30 Art in the Afternoon 1:15 R	15 Registration begins <i>Art Together: Tabletop Screens</i> R\$ Stroller Tour 10:30-11:30 <i>Chinese Art</i> R Guided Tour 1:30 Film 7:00 <i>This Is Martin Bonner</i> \$	16 Art Stories 10:30-11:00 <i>Around the World</i> R Guided Tour 1:30	17 Guided Tour 1:30 Film 7:00 <i>Muscle Shoals</i> \$
19 Guided Tours 1:30 & 2:30 Film 1:30 <i>Muscle Shoals</i> \$	20 Martin Luther King Jr. Day <i>Events 11:00-4:00</i>	21 Guided Tour 1:30	22 Guided Tour 1:30 Film 7:00 <i>Kiss the Water</i> \$	23 Art Stories 10:30-11:00 <i>Jump for Japan!</i> R Art Bites 12:30 <i>Picturing Panem</i> Guided Tour 1:30	24 Guided Tour 1:30 Film 7:00 <i>Mademoiselle C</i> \$
26 All-Day Workshop 11:00-4:00 <i>Drawing from Sculpture</i> R\$ Art Together 1:00-3:30 <i>Smaller Is Better: Portrait Miniatures</i> R\$ Guided Tours 1:30 & 2:30 Film 1:30 <i>Mademoiselle C</i> \$	27 Museum closed	28 Guided Tour 1:30	29 Guided Tour 1:30 Gallery Talk 7:00 <i>Seeing Through Our Eyes</i> Film 7:00 <i>Tokyo Waka</i> \$	30 Art Stories 10:30-11:00 <i>In the Jungle</i> R Guided Tour 1:30	31 Guided Tour 1:30 Film 6:45 <i>The Prime Ministers: The Pioneers</i> \$



Portrait of a Man
 c. 1795. Nathaniel Plimer (British, 1757-1822). Watercolor on ivory; 9.2 x 7.7 cm (framed). The Edward B. Greene Collection 1941.562.1

ONLINE CALENDAR
 Sortable online calendar at ClevelandArt.org/calendar

FEBRUARY

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5



1

Member Registration begins *My Very First Art Class; Art Classes for Children and Teens* **RS**

Guided Tours 1:30 & 2:30

Lecture 2:00 *Hank Willis Thomas* **RS**

2

Guided Tours 1:30 & 2:30

Film 1:30 *The Prime Ministers: The Pioneers* **\$**

Blueprint Roundtable 2:00 **R**

3

Museum closed

4

Guided Tour 1:30

5

Guided Tour 1:30
Educator's Night Out 6:00-7:30 *Exploring Identity* **RS**
Gallery Concert 6:00 *CIM young artists*
Film 7:00 *Mother of George* **\$**

6

Art Stories 10:30-11:00 *Big and Little* **R**
Guided Tour 1:30
Preconcert Talk 6:00 Philip J. Kass *Rare Italian Violins*
Gallery Talk 7:00 *Flash Perspectives: Hank Willis Thomas (Trans-former Station)*
Performance 7:30 *Gil Shaham* **\$**

7

My Very First Art Class begins 10:00 or 11:15 **RS**
Guided Tour 1:30
MIX at CMA 5:00-9:00
Film 7:00 *Mother of George* **\$**

8

Guided Tours 1:30 & 2:30

9

Second Sunday 11:00-4:00 *All Around the Museum*
Art Cart 1:00-3:00 *Docents' Choice*
Guided Tours 1:30 & 2:30
Film 1:30 *Speak the Music: Robert Mann and the Mysteries of Chamber Music* **\$**

10

Museum closed

11

Guided Tour 1:30
Art in the Afternoon 1:15 **R**

12

Guided Tour 1:30
Film 7:00 *When I Walk* **\$**
Performance 7:30 Ray Chen and Julio Elizalde **\$**

13

Art Stories 10:30-11:00 *Making Music* **R**
Guided Tour 1:30

14

Guided Tour 1:30
Film 7:00 *When I Walk* **\$**
Gallery Talk 7:00 *Portrait Miniatures*

15

Registration begins *My Very First Art Class; Art Classes for Children and Teens* **RS**
Adult Studio begins *Gestural Drawing* 12:30 **RS**
Guided Tours 1:30 & 2:30

16

Guided Tours 1:30 & 2:30
Film 1:30 *Humoresque* **\$**
Gallery Talk 2:00 *Remaking Tradition*

17

Museum closed

18

Guided Tour 1:30

19

Stroller Tour 10:30-11:30 *Love Stories* **R**
Guided Tour 1:30
Film 6:30 *The Pervert's Guide to Ideology* **\$**
Performance 7:30 *Riccardo Minasi and Musica Antiqua Roma* **\$**

20

Art Stories 10:30-11:00 *Knights!* **R**
Art Bites 12:30 *The Monuments Men*
Guided Tour 1:30

21

Guided Tour 1:30
Family Game Night 5:30-8:00 *Museum Olympiad 2014* **RS**
Film 6:30 *The Pervert's Guide to Ideology* **\$**

22

Guided Tours 1:30 & 2:30

23

Guided Tours 1:30 & 2:30
Film 1:30 *God's Fiddler: Jascha Heifetz* **\$**

24

Museum closed

25

Guided Tour 1:30

26

Guided Tour 1:30
Film 7:00 *Enzo Avitabile Music Life* **\$**

27

Art Stories 10:30-11:00 *Loads of Lines* **R**
Guided Tour 1:30

28

Guided Tour 1:30
Film 7:00 *Enzo Avitabile Music Life* **\$**
Lecture 7:00 *Van Gogh: The Face in the Mirror* **R**



Almost Ready

Chinese sculptures in the process of installation

www.ClevelandArt.org

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday
(open Monday,
January 20 for
MLK Jr. Day)

**Administrative
Telephones**

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
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Blog

blog.clevelandart.
org

**Provenance
Restaurant
and Café**

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Open until 7:30
Wednesdays

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



**REMAKING
TRADITION**
P. 4



**LA VIE
CONSERVATION**
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WALKING TOUR
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**OPENING
CELEBRATION**
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